

Vatican II Hymnal
Organ Accompaniment Book
Volume I • *Mass Settings*
Edition: BETA

This 232-page book contains organ accompaniments for the Mass Settings in the Vatican II Hymnal. Volume II contains organ accompaniments for the Hymns. Both these books can be freely downloaded at: ccwatershed.org/vatican They are also available for purchase in a beautiful and affordable spiral-bound, 8.5x11 book (since many people prefer to play from a bound book).

Please note:

The numbering in this PDF book corresponds to the Vatican II Hymnal.

This book is currently in a BETA edition. Go to the final page of this document to read more.

In addition to what is contained in this book, Corpus Christi Watershed provides thousands more pages of Gregorian chant organ accompaniments. Please visit: ccwatershed.org/liturgy to learn more.

The following is a table of contents for Volume I *only*. The 750-page *Vatican II Hymnal* also includes the complete Readings for Sundays and Major Feasts (Liturgical Years A, B, & C), the complete Propers of the Mass, hundreds of Hymns, and much more. To learn more, visit: ccwatershed.org/vatican

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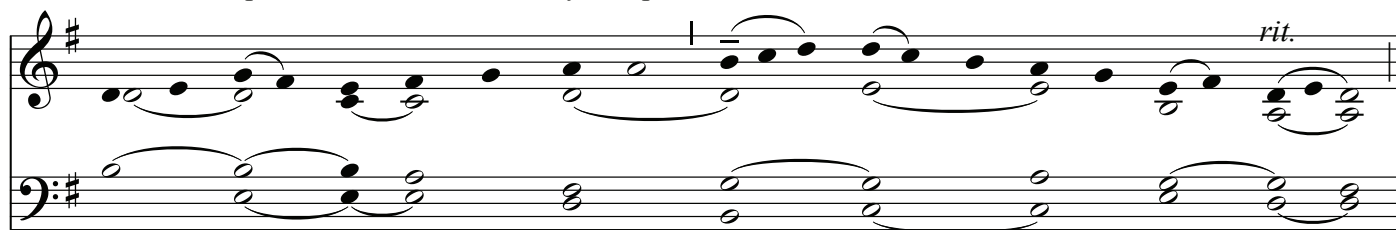
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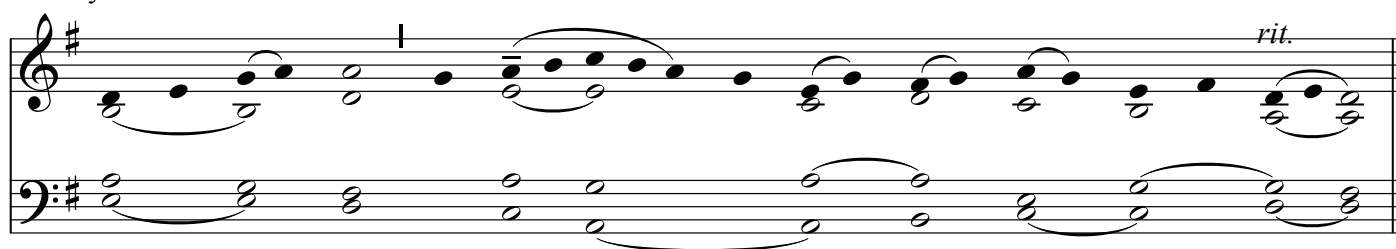
Sprinkling Rite Antiphon • Option 1

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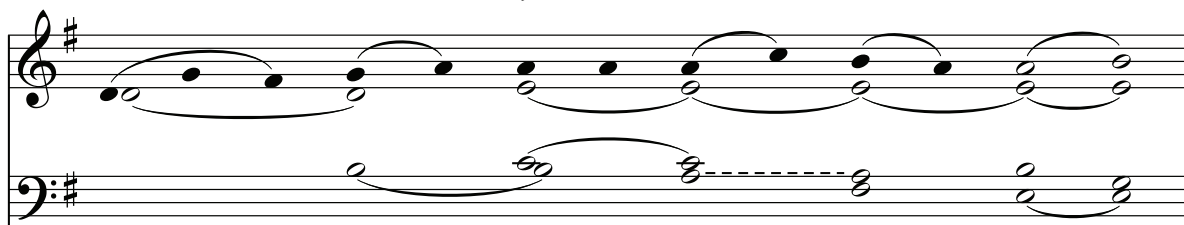
Ant. You will sprin - kle me with hys - sop, O _____ Lord, and I shall be _____ cleansed;



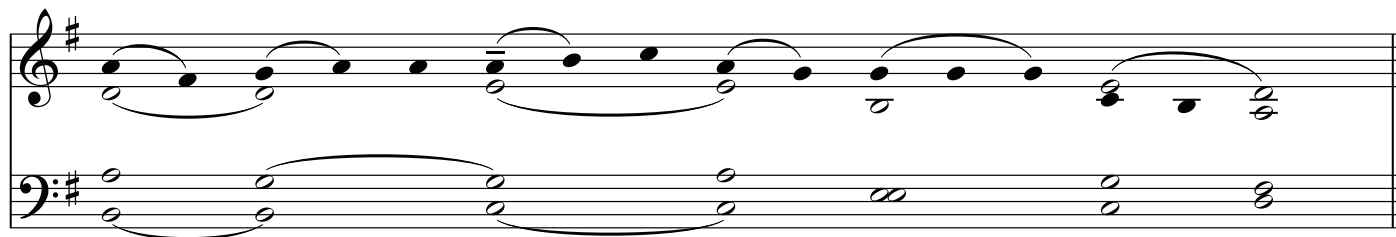
you will wash me and I _____ shall be _____ made whit - er than snow. _____



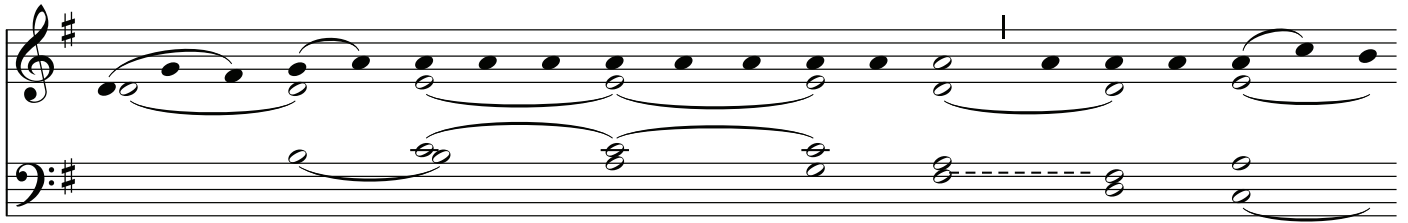
Vs. Have _____ mer - cy on me, _____ O _____ God, _____



ac - cord - ing to _____ your great _____ mer - cy. _____



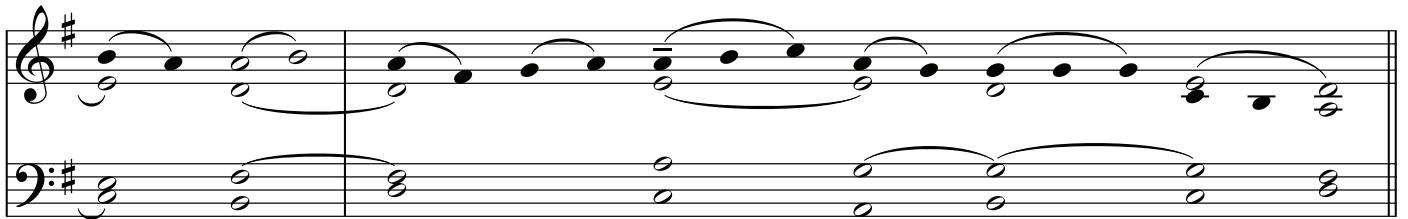
Vs. Glo - ry___ be to the Fa - ther, and to the Son, and to the Ho - ly



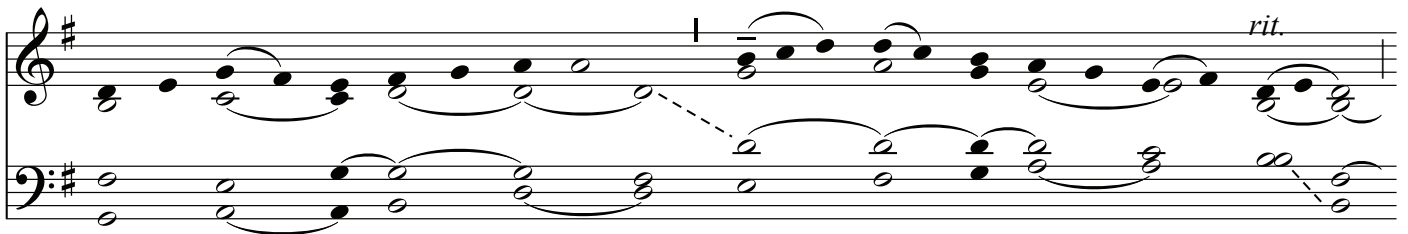
Spir - it. ___ As___ it___ was in the be - gin - ning, is now, and ev - er



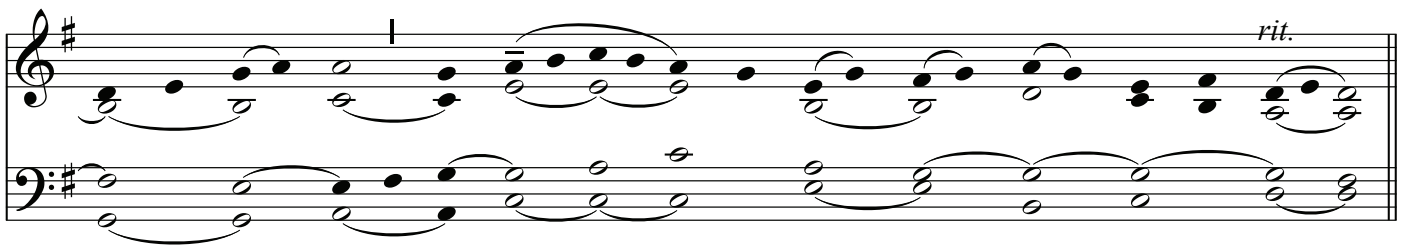
shall___ be,___ world___ with - out___ end.___ A - men. ___



Ant. You will sprin - kle me with hys sop, O___ Lord, and I shall be___ cleansed;



you will wash me and I___ shall be___ made whit - er than snow. ___



Sprinkling Rite Antiphon • Option 2

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6. F Sprin- kle me * with hys- sop, O Lord, and I shall be cleansed ; wash me and I



shall be whit- er than snow.



Verses.

Psalm 50

1. Have mer- cy on me, O God, * ac- cord- ing to your great mer- cy.



2. Glo- ry be to the Fa- ther, and to the Son, and to the Ho- ly Spir- it. * As it was in the be-



gin- ing, is now and ev- er shall be, world with- out end. A- men.



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Sprinkling Rite Antiphon • Option 3

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7. a Sprin- kle me with hys- sop, O Lord, * and I shall be cleansed ; wash me and I



shall be whit- er than snow.



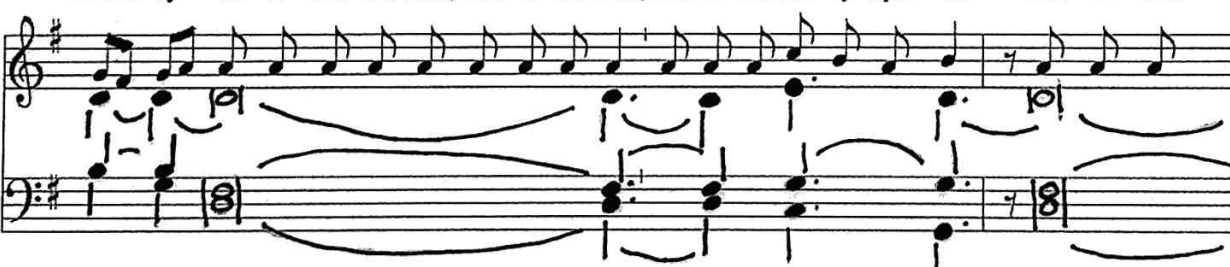
Verses.

Psalm 50

1. Have mer- cy on me, O God, * ac- cord- ing to your great mer- cy.



2. Glo- ry be to the Fa- ther, and to the Son, and to the Ho- ly Spir- it. * As it was



in the be- gin- ing, is now and ev- er shall be, world with- out end. A- men.



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Sprinkling Rite Antiphon • Option 4

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6. F. I will pour * clean wa- ter up-on you, and you will be made clean of all your im-



pur- i- ties, and I shall give you a new spir- it, says the Lord.



Verses.

Psalm 50

1. Have mer- cy on me, O God, * ac-cord- ing to your great mer- cy.



2. Glo- ry be to the Fa-ther, and to the Son, and to the Ho- ly Spir- it. * As it was in the be-



gin- ing, is now and ev- er shall be, world with- out end. A- men.



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Sprinkling Rite Antiphon • Option 5

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I will pour clean wa- ter up-on you,* and you will be made clean of all your im-



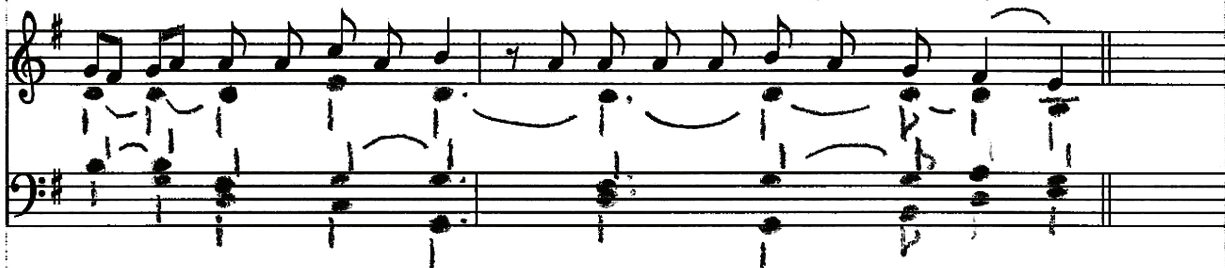
pur- i- ties, and I shall give you a new spir- it, says the Lord.



Verses.

Psalm 50

1. Have mer- cy on me, O God, * ac-cord- ing to your great mer- cy.



2. Glo- ry be to the Fa-ther, and to the Son, and to the Ho- ly Spir- it. * As it was



in the be- gin- ing, is now and ev- er shall be, world with- out end. A- men.



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Asperges Me • Sprinkling Rite outside Eastertide

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Ant.
VII.

A - spér - ges me, * Dó - mi - ne, hys - só - po,



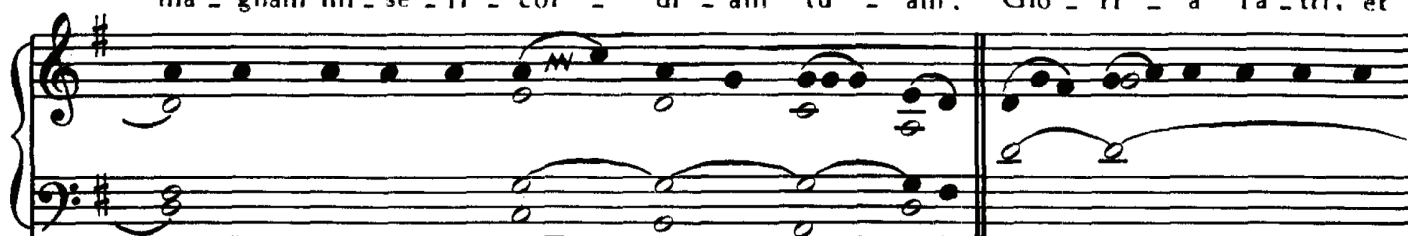
et mun - dá - bor : la - vá - bis me, et su - per ni - vem



de - al - bá - bor. Ps. 50. Mi - se - ré - re me - i, De - us, * se - cún - dum



ma - gnam mi - se - ri - cór - di - am tu - am. Gló - ri - a Pa - tri, et



Fí-li-o, et Spi-ri-tu-i San-cto.* Sic-ut e-rat in prin-cí-pi-o,

et nunc, et sem-per, et in sǽ-cu-la sǽ-cu-ló-rum. A-men.

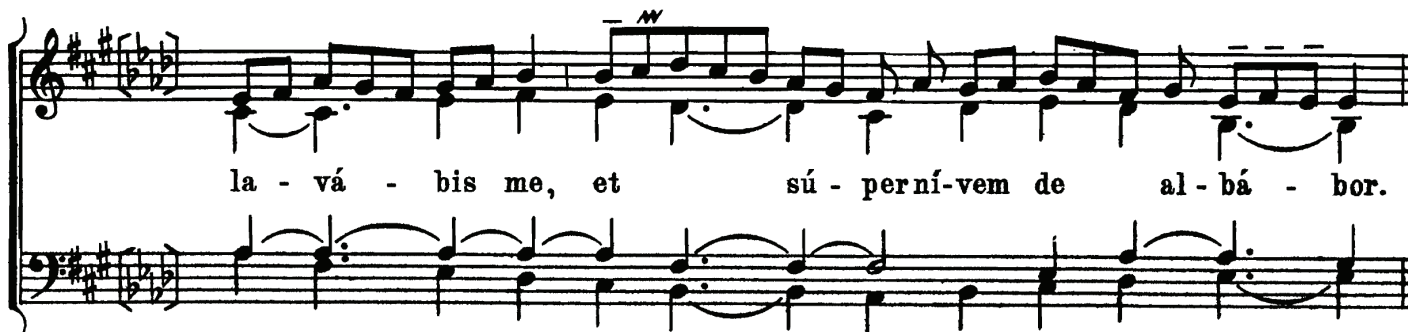
Asperges Me • Sprinkling Rite outside Eastertide

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Ant.7



A - spér - ges me,* Dó - mi - ne hys - só - po, et mun - dá - bor:



la - vá - bis me, et sú - pernÍ - vem de al - bá - bor.



Ps.50. Mi - se - ré - re mé - i Dé - us, * se - cún - dum mágnam mi -



se - ri - cór - di - am tú - am. Gló - ri - a Pá - tri, et Fí - li - o,

et Spi - ri - tu - i Sán - cto * Sic - ut é - rat in prin - cí - pí - o,

et nunc, et sém - per, et in sae - cu - la sae - cu - ló - rum. A - men.

*Repetitur Ant. Asperges me
(Repeat the Ant. Aspérge me)*

Asperges Me • Sprinkling Rite outside Eastertide

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Ant. 7

A - spér - ges me, #Dó - mi - ne, hya - só - po, et mma - dá - bor

la - vá - bis me, et su - per ní - vem de - al - bá - bor. Pa - tris - se - ré - re

me - i, Dé - us, #se - cún - dum má - gnam mi - se - ri - có - ri - di - am tú - am.

Gló - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sán - cto. #Sí - cut é - rat in prin -


ci - pi - o, et nunc, et sem - per, et in sae - cu - la sae - cu - ló - rum. A - men.

*Repetitur Ant.
Asperges me.*

Sprinkling Rite during Eastertide • Option 1

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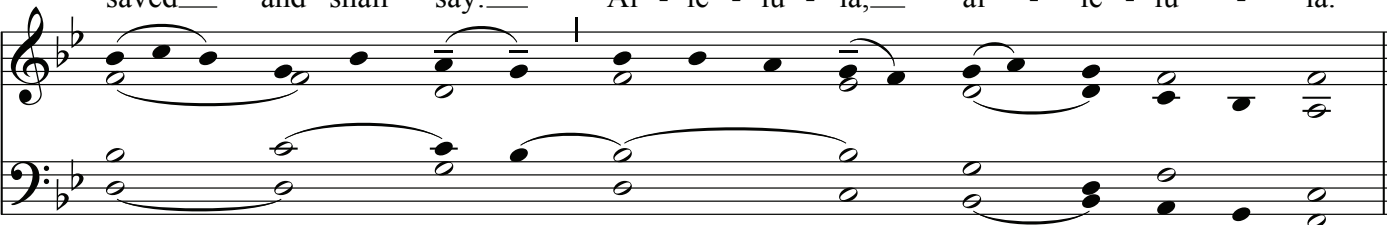
I saw wa - ter flow - ing from the Tem - ple, from its right - hand



side, al - le - lu - ia: and all to whom this wa - ter came were




saved and shall say: Al - le - lu - ia, al - le - lu - ia.

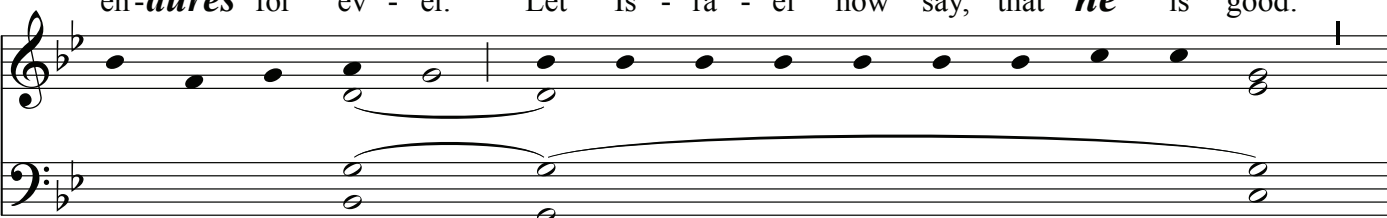


Optional Verses

1. Give praise to the Lord, for *he* is good for his mer - cy



en-dures for ev - er. Let Is - ra - el now say, that *he* is good:



that his mer - cy en - *dures* for ev - er. 2. Let the house of

Aa - *ron* now say, that his mer - cy en - *dures* for ev - er.

Let them that fear the *Lord* now say, that his mer - cy en - *dures* for ev - er.

3. The Lord is *my* help - er: I will not fear what man *can* do un - to me.

The Lord is *my* help - er: and I will look o - *ver* my en - e - mies.

4. It is good to con-fide *in* the Lord, ra - ther than to have con - fi - *dence* in man.

It is good to trust *in* the Lord, ra - ther than to *trust* in princ - es.

5. The Lord is my strength *and* my praise: and he has be - come

my sal - va - tion. The voice of re - joic - ing and of *sal* - va - tion

is in the tab - er - nac - les *of* the just. 6. Glo - ry be to the

Fa - ther, and *to* the Son, and to the *Ho* - ly Spir - it. As it was in the

be - gin - ning, is now, and ev - *er* shall be, world with - out *end*. A - men.

Sprinkling Rite during Eastertide • Option 3

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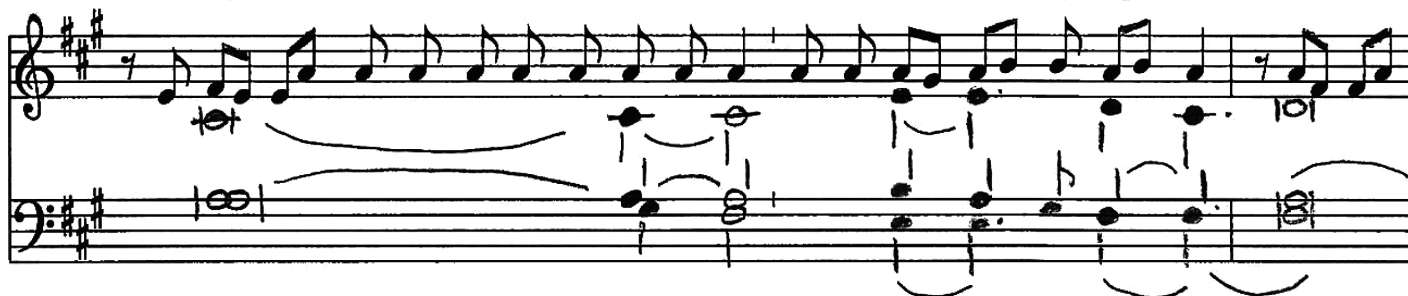
8. G. I saw wa- ter flow- ing from the Tem- ple, from its right-hand side, al- le- lu-



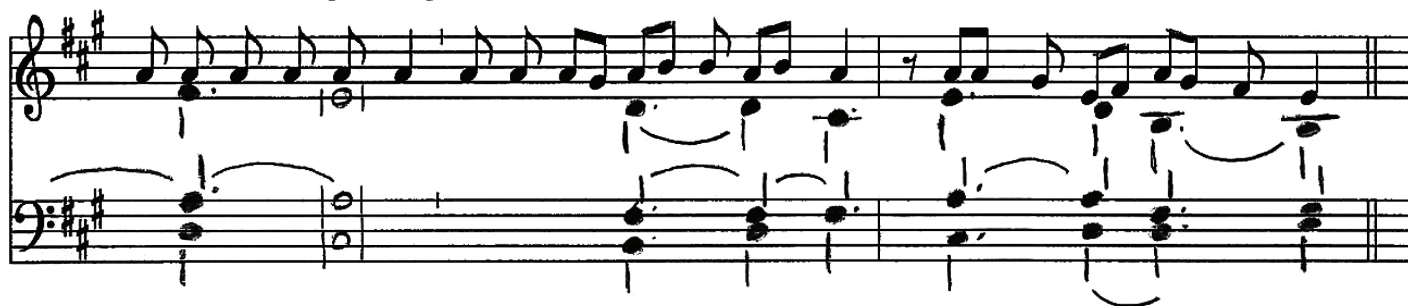
8. G. ♯ O give thanks to the Lord, for he is good, * for his love en- dures for- ev- er.



Glo- ry be to the Father, and to the Son, and to the Ho- ly Spir- it. * As it



was in the be- gin- ning, is now, and ev- er shall be, world with- out end. A- men.



Design, layout, typesetting, and English chant settings and organ accompaniments arranged after traditional sources
by Fr. Samuel F. Weber, O.S.B.

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Sprinkling Rite during Eastertide • *Option 4*

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8. I saw wa- ter * flow- ing from the Tem- ple, from its right- hand

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps: F# and C#). The melody is written in the treble staff, featuring a series of eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with chords and single notes. The score is written in a standard musical notation style with a common time signature (C).

side, al- le- lu- ia : and all to whom this

A handwritten musical score for the song "The Rose Tree". The score is written on two staves: a treble staff and a bass staff, both in the key of D major (indicated by two sharps, F# and C#). The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass staff provides a simple harmonic accompaniment, primarily using chords and single notes. The music is written in a clear, legible hand, with some corrections and markings visible. The title "The Rose Tree" is written in a decorative, cursive font at the top right of the page.

wa- ter came were saved and shall say :

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. The bass staff provides a simple harmonic accompaniment with whole and half notes. The piece concludes with a double bar line.

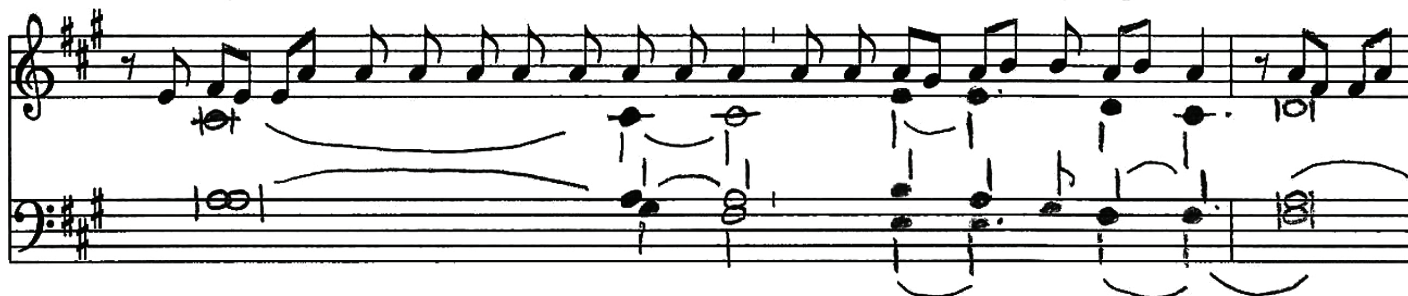
Al- le- lu- ia, al- le-  lu- ia.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score concludes with a double bar line.

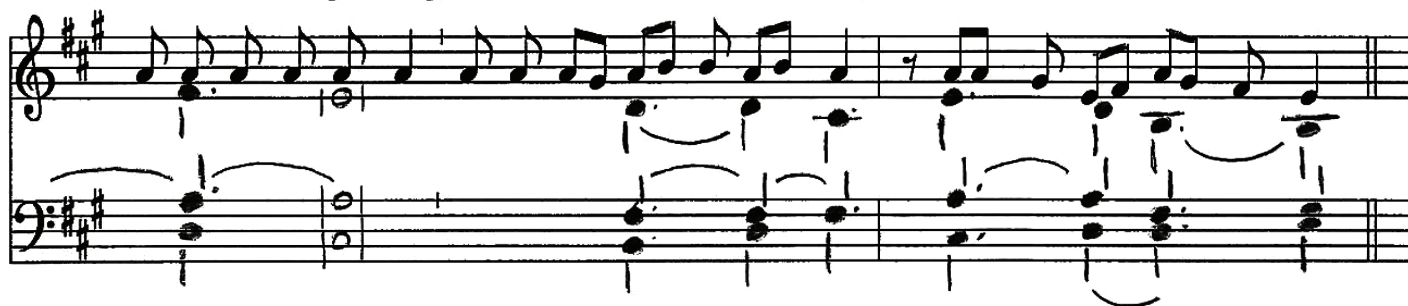
8. G. ♯ O give thanks to the Lord, for he is good, * for his love en- dures for- ev- er.



Glo- ry be to the Father, and to the Son, and to the Ho- ly Spir- it. * As it



was in the be-gin-ning, is now, and ev- er shall be, world with-out end. A- men.



Design, layout, typesetting, and English chant settings and organ accompaniments arranged after traditional sources
by Fr. Samuel F. Weber, O.S.B.

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Vidi Aquam • Sprinkling Rite during Eastertide

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Ant.
VIII.

Vi - di a - quam * e - gre - di - én - tem de - tem -

- - plo, a lá - te - re dex - tro, al - le -

- lú - ia : et o - mnes, ad quos per - vé - nit a -

qua i - sta, sal - vi fa - cti sunt,

et di - cent, al - le - lú - ia, al - le - lú - ia.

Ps. 117. Con - té - mi - ni Dó - mi - no quó - ni - am bo - nus : * quó - ni - am

in sæ - cu - lum mi - se - ri - cór - di - a e - us. Gló - ri - a Pa - tri, et

Fi - li - o, et Spi - ri - tu - i San - cto : * Sic - ut e - rat in prin - cí - pi - o,

et nunc, et sem - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

Vidi Aquam • Sprinkling Rite during Eastertide

Vatican II Hymnal • Page 103 • Accompaniment by Achille P. Bragers • ccwatershed.org/vatican

Ant. 8

Vi - di á - quam,*e - gre - di - én - tem de tém - plo,

a lá - te - re d'ex - tro, al - le - lú - ia:

et ó - mnes ad quos per - vé - nit, á - qua í - sta,

sál - vi fá - cti sunt, et dí - cent, al - le - lú - ia,

al - le - - lú - ia. *Ps. 117.* Con - fi - té - mi - ni Dó - mi - no

quó - ni - am bo - nus: * quó - ni - am in sae - cu - lum mi - se - ri -

cór - di - a é - jus. Gló - ri - a Pá - tri, et Fí - li - o,

et Spi - rí - tu - i San - cto. * Sic - ut é - rat in prin - cí - pi - o,

et nunc, et sém - per, et in sae - cu - la sae - cu - ló - rum. A - men.

*Repetitur Ant. Vidi aquam
(Repeat the Ant. Vidi aquam)*

Vidi Aquam • Sprinkling Rite during Eastertide

Vatican II Hymnal • Page 103 • Accompaniment by Henri Potiron • ccwatershed.org/vatican

Ant. 8

Vi - di á - quam e - gre - di - én - tem de tém - plo,
a lá - te - re d'ex - tro, Al - le - lú - ia:
et o - mnes ad quos per - vé - nit á - qua í - sta,
sál - vi fác - ti sunt, et dí - cent, Al - le - lú - ia,



Al - le - lú - ia. *Pg.* Con-fi - té - mi-ni Dó-mi-no quó - ni -

am bó - nus: * quó - ni - am in sǎ-cu-lum mi-se-ri-cór - di - a é - jus.

Gló-ri - a Pátri et Fí-li-o, et Spl-ri - tu - i Sán - cto. * Sí - cut é-rat in prin.ci-pi-

o, et nunc, et sém - per, et in sǎ-cu-la sǎ-cu - ló - rum. A-men.

*Repetitur Ant.
Vidi aquam.*

The image displays a musical score for a Gloria section, likely from a Mass setting. It consists of four systems of music, each with a piano accompaniment (left hand) and a vocal line (right hand). The lyrics are in Latin and are written above the vocal staff. The first system begins with 'Al - le - lú - ia.' followed by 'Pg. Con-fi - té - mi-ni Dó-mi-no quó - ni -'. The second system continues with 'am bó - nus: * quó - ni - am in sǎ-cu-lum mi-se-ri-cór - di - a é - jus.' The third system starts with 'Gló-ri - a Pátri et Fí-li-o, et Spl-ri - tu - i Sán - cto. * Sí - cut é-rat in prin.ci-pi-'. The fourth system concludes with 'o, et nunc, et sém - per, et in sǎ-cu-la sǎ-cu - ló - rum. A-men.' To the right of the fourth system, there is a note: 'Repetitur Ant. Vidi aquam.' The music is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The piano part features a steady accompaniment with some melodic lines, while the vocal part is more melodic and includes some ornamentation (trills) in the first system.

Kýrie XVI • Graduale Romanum

Vatican II Hymnal • Page 108 • Accompaniment by Jules Vyverman • ccwatershed.org/vatican

III.

Ky - ri - e * e - lé - i - son. Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son. Chri - ste e - lé - i - son. Chri - ste e -

- lé - i - son. Chri - ste e - lé - i - son. Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son. Ky - ri - e * e - lé - i - son.

Kýrie Eléison • “Lord, Have Mercy”

Vatican II Hymnal • Page 109 • ccwatershed.org/vatican

Lord, _____ have mer - cy. Lord, _____ have mer - cy.

The first system of music is written for two voices, Treble and Bass, in a key with one flat (B-flat). The melody for the Treble part begins on a G4, moves to A4, then Bb4, and continues with a series of eighth and quarter notes. The Bass part begins on a G3, moves to F3, then E3, and continues with a series of eighth and quarter notes. The lyrics 'Lord, _____ have mer - cy.' are written above the Treble staff, and 'Lord, _____ have mer - cy.' are written above the Bass staff. The system is divided into two measures by a double bar line.

Christ, have _____ mer - cy. Christ, have _____ mer - cy.

The second system of music is written for two voices, Treble and Bass, in a key with one flat (B-flat). The melody for the Treble part begins on a G4, moves to A4, then Bb4, and continues with a series of eighth and quarter notes. The Bass part begins on a G3, moves to F3, then E3, and continues with a series of eighth and quarter notes. The lyrics 'Christ, have _____ mer - cy.' are written above the Treble staff, and 'Christ, have _____ mer - cy.' are written above the Bass staff. The system is divided into two measures by a double bar line.

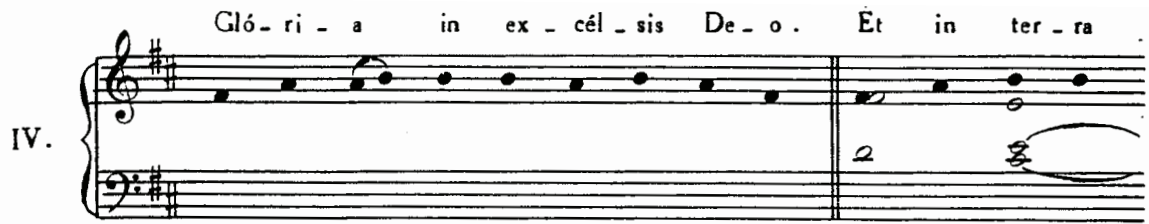
Lord, _____ have mer - cy. Lord, _____ have mer - cy.

The third system of music is written for two voices, Treble and Bass, in a key with one flat (B-flat). The melody for the Treble part begins on a G4, moves to A4, then Bb4, and continues with a series of eighth and quarter notes. The Bass part begins on a G3, moves to F3, then E3, and continues with a series of eighth and quarter notes. The lyrics 'Lord, _____ have mer - cy.' are written above the Treble staff, and 'Lord, _____ have mer - cy.' are written above the Bass staff. The system is divided into two measures by a double bar line.

Glória XV • Graduale Romanum

Vatican II Hymnal • Page 109 • Accompaniment by Jules Vyverman • ccwatershed.org/vatican

IV. Gló - ri - a in ex - cēl - sis De - o . Et in ter - ra



pax ho - mí - ni - bus bo - næ vo - lun - tá - tis . Lau - dá - mus te .



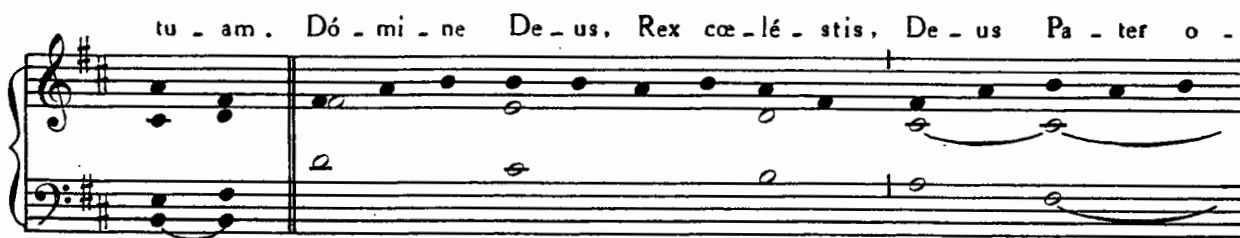
Be - ne - dí - ci - mus te . Ad - o - rá - mus te . Glo - ri - fi - cá - mus te .



Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam gló - ri - am



tu - am . Dó - mi - ne De - us , Rex cœ - lé - stis , De - us Pa - ter o -



- mni - po - tens . Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su Chri - ste .



Dó - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris .

Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis .

Qui tol - lis pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem

no - stram. Qui se - des ad dēx - te - ram Pa - tris, mi - se - ré - re no - bis .

Quó - ni - am tu so - lus san - ctus . Tu so - lus Dó - mi - nus .

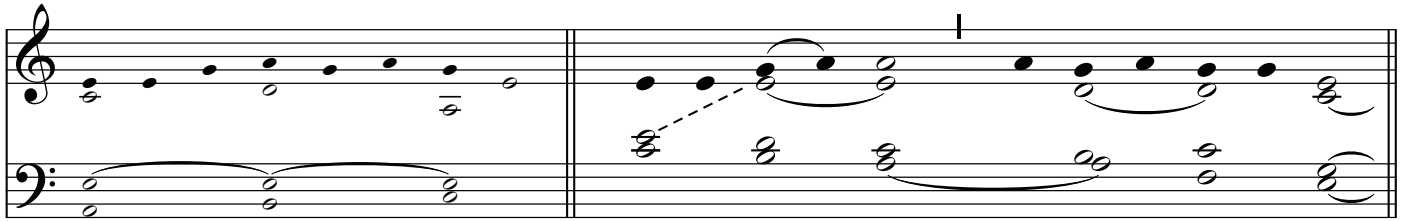
Tu so - lus Al - tís - si - mus, Je - su Chri - ste. Cum San - cto

Spí - ri - tu, in gló - ri - a De - i Pa - tris, A - men .

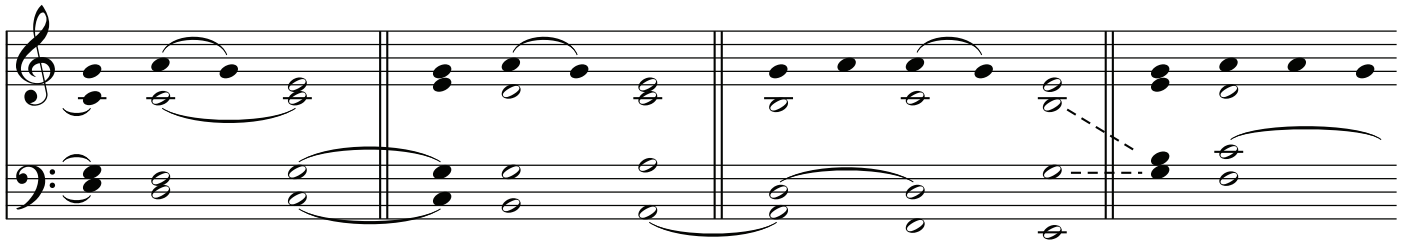
Glória • “Glory To God”

Vatican II Hymnal • Page 110 • ccwatershed.org/vatican

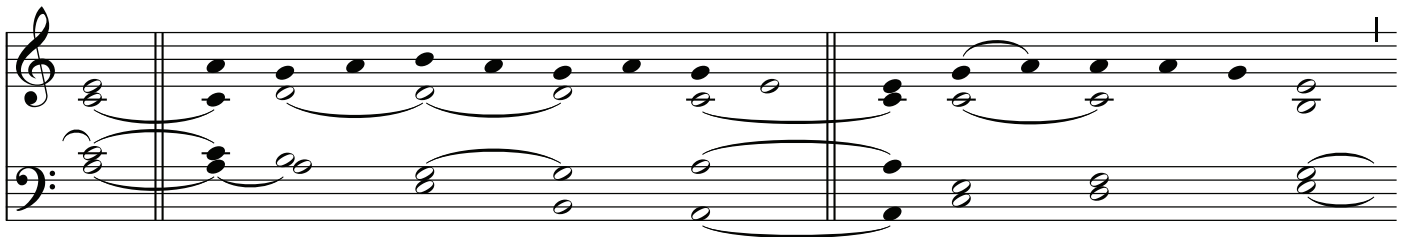
Glo - ry to God in the high - est, and on earth__ peace to peo - ple of good will.



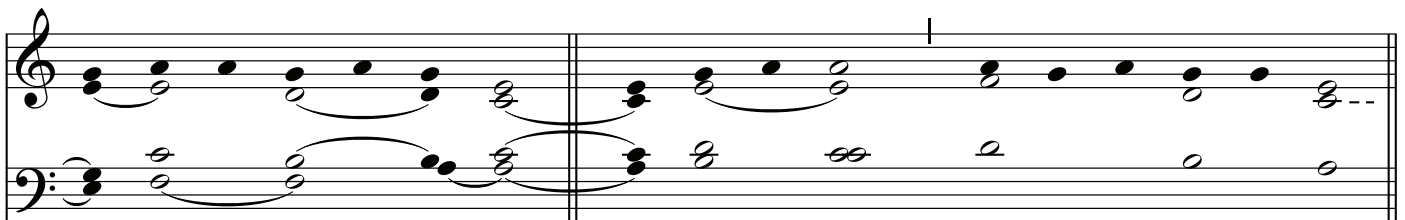
We praise__ you, we bless__ you, we a - dore__ you, we glo - ri - fy



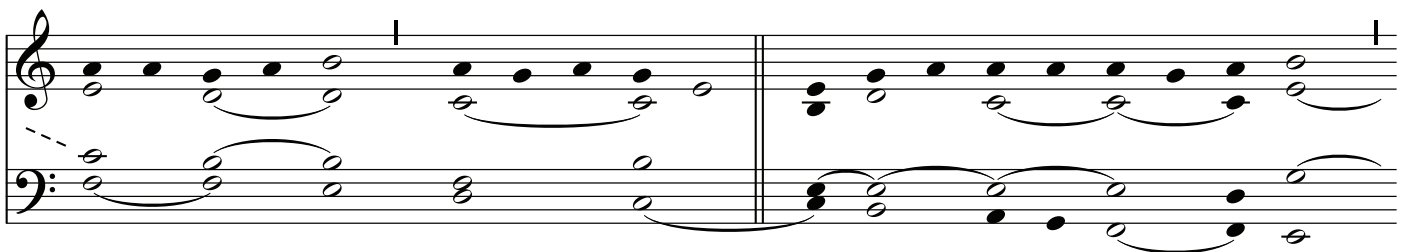
you, we give you thanks for your great glo - ry, Lord God,__ heav - en - ly King,



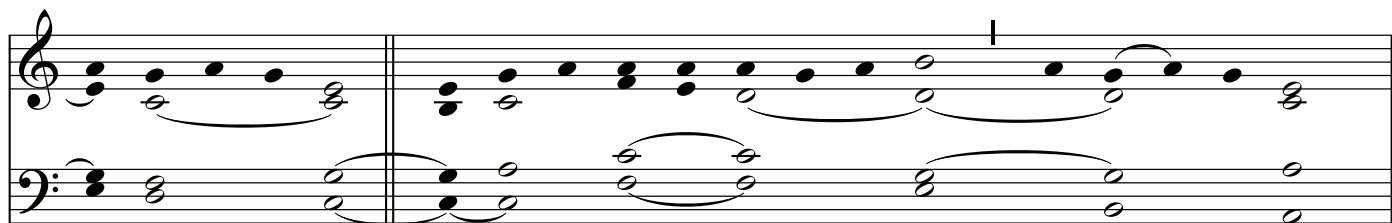
O God, al - might - y Fa - ther. Lord Je - sus Christ, On - ly - Be - got - ten Son,



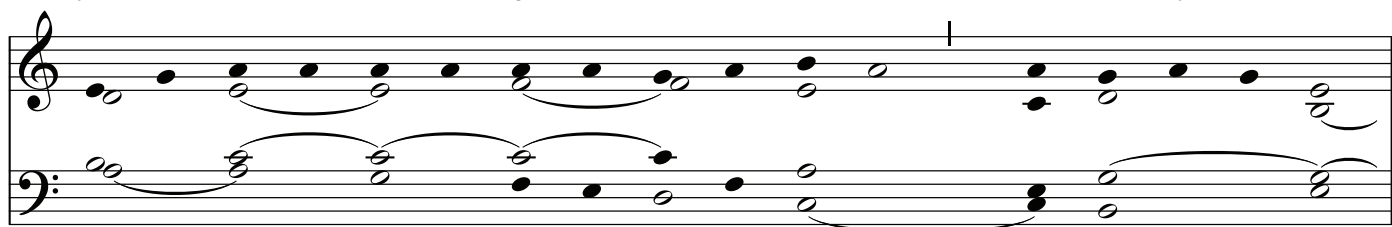
Lord God, Lamb of God, Son of the Fa - ther, you take a - way the sins of the world,



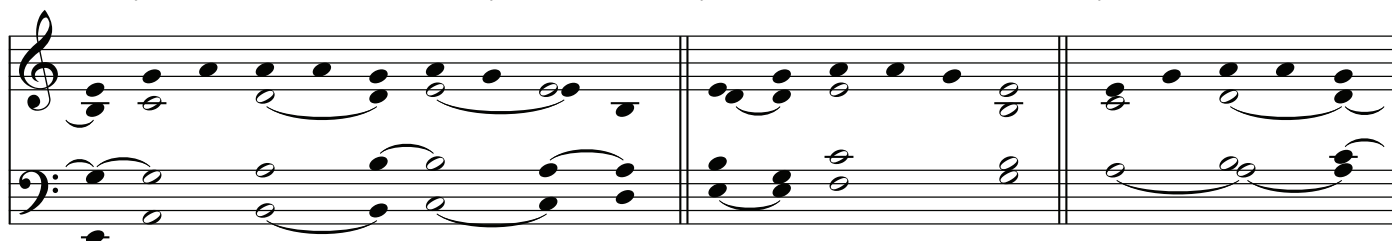
have mer - cy on us; you take a - way the sins of the world, re - ceive__ our prayer;



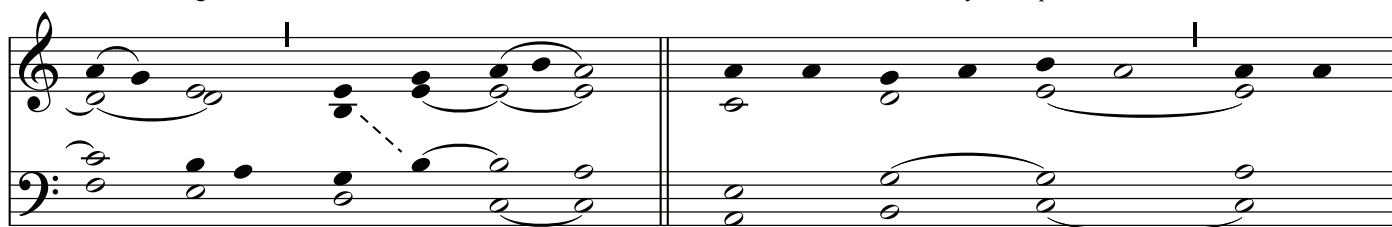
you are seat - ed at the right hand of the Fa - ther, have mer - cy on us.



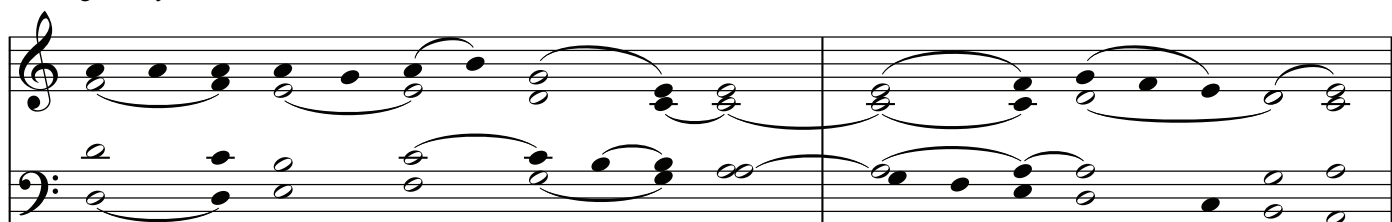
For you a - lone are the Ho - ly One, you a - lone are the Lord, you a - lone are the



Most_ High, Je - sus Christ,__ with the Ho - ly Spir - it, in the



glo - ry of God the Fa - - - ther. A - - - - men.__



Sanctus XVIII • Graduale Romanum

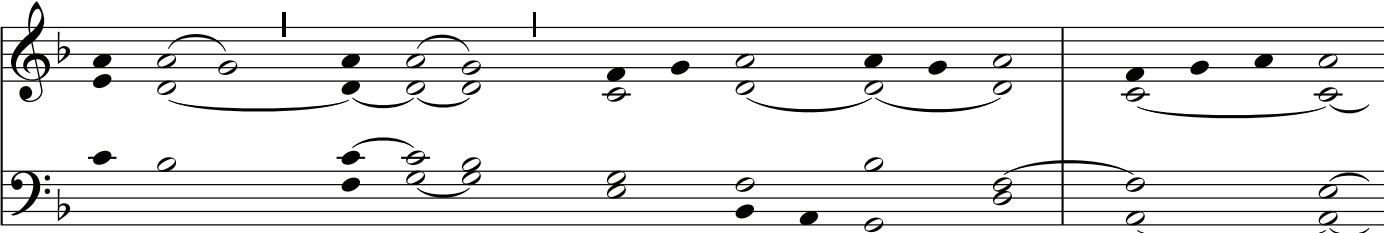
Vatican II Hymnal • Page 113 • Accompaniment by Jules Vyverman • ccwatershed.org/vatican



Sanctus • “Holy, Holy, Holy”

Vatican II Hymnal • Page 113 • ccwatershed.org/vatican

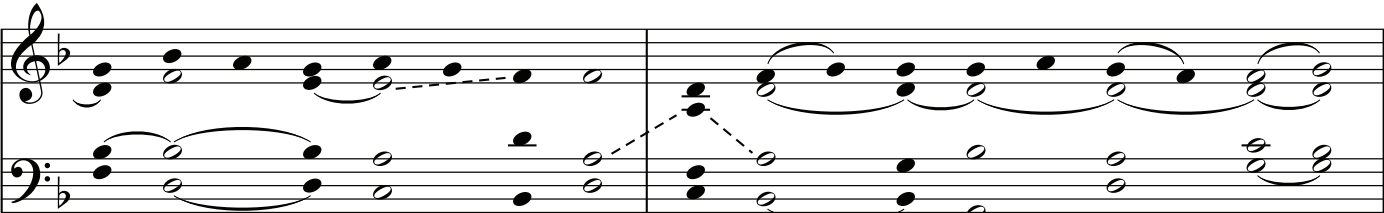
Ho - ly, — Ho - ly, — Ho - ly Lord God of hosts. Heav - en and earth



are full of your glo - ry. Ho - san - na in the high - est. Bless - ed is he



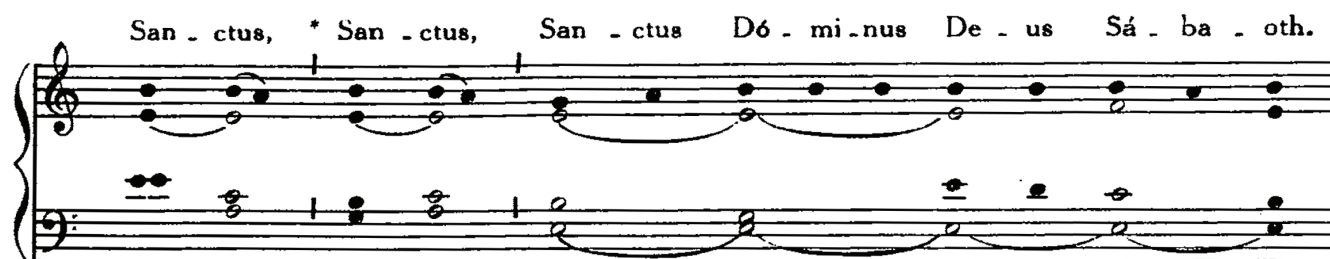
who comes in the name of the Lord. Ho - san - na in the high - est. —



Sanctus XVIII • Alternate Version A • Graduale Romanum

Vatican II Hymnal • Page 113 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us Sá - ba - oth.



Ple - ni sunt coe - li et ter - ra gló - ri - a tu - a. Ho - sán - na in ex - cél - sis.

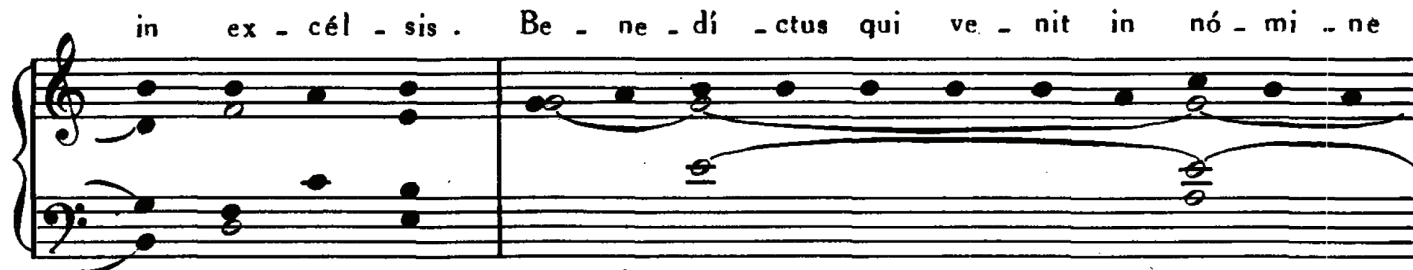
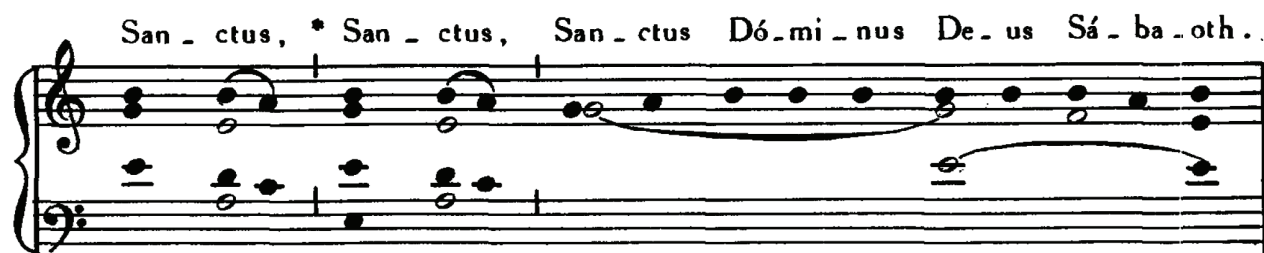


Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.



Sanctus XVIII • Alternate Version B • Graduale Romanum

Vatican II Hymnal • Page 113 • Accompaniment by Canon Jules Van Nuffel • ccwatershed.org/vatican



Mystérium Fidei

Vatican II Hymnal • Page 113 • ccwatershed.org/vatican

My - sté - ri - um fī - de - i: My - sté - ri - um____ fī - de - i:

Mor - tem tu - am an - nun - ti - á - mus, Dó - mi - ne, et tu - am

re - sur - re - cti - ó - nem con - fī - té - mur, do - nec vé - ni - as.

Mystérium Fidei • “Mystery of Faith”

Vatican II Hymnal • Page 114 • ccwatershed.org/vatican

A

The mys - ter - y of faith. We pro - claim your Death, O Lord,

and pro - fess your Res - ur - rec - tion un - til you come a - gain.

B

The mys - ter - y of faith. When we eat this Bread and drink this Cup,

we pro - claim your Death, O Lord, un - til you come a - gain.

C

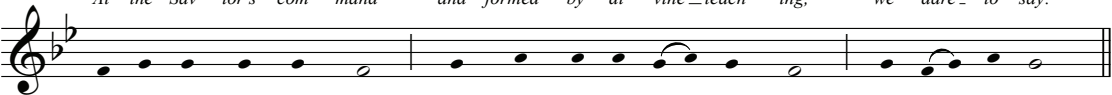
The mys - ter - y of faith. Save us, Sav - ior of the world,

for by your Cross and Res - ur - rec - tion you have set us free.

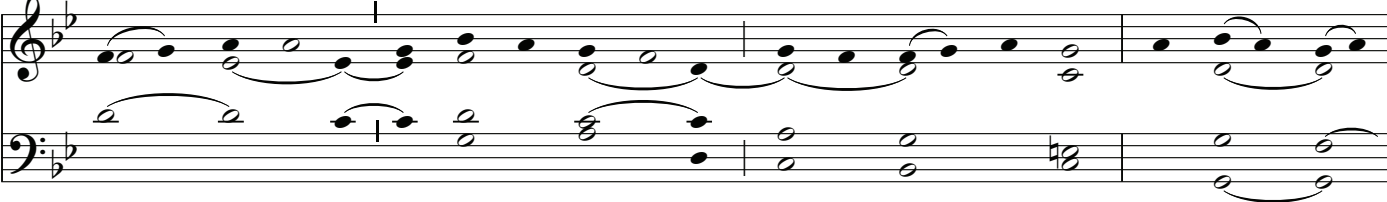
Lord's Prayer • New Roman Missal Version

Vatican II Hymnal • Pages 116-117 • ccwatershed.org/vatican

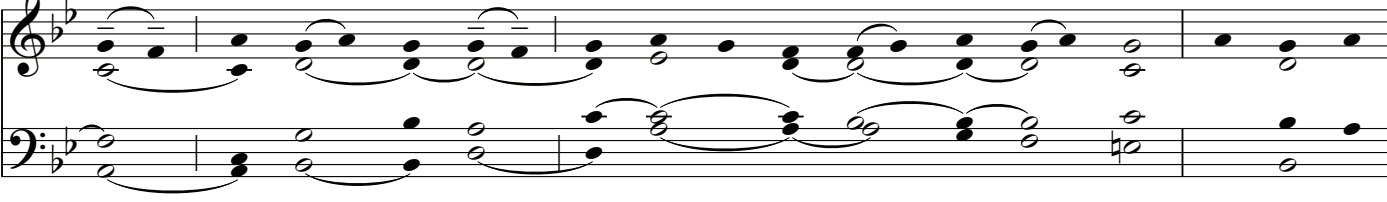
At the Sav - ior's com - mand and formed by di - vine teach - ing, we dare to say:




Our Fa - ther, who art in heav - en, hal - lowed be thy name; thy king - dom



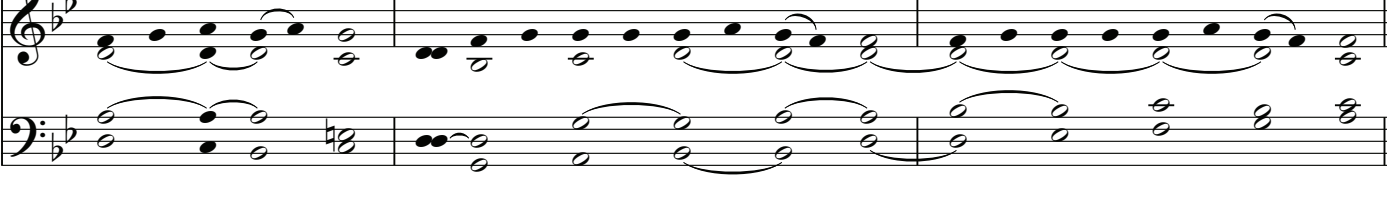
come, thy will be done on earth as it is in heav - en. Give us this



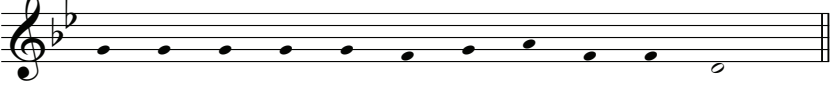
day our dai - ly bread, and for - give us our tres - pass - es, as we for - give those who



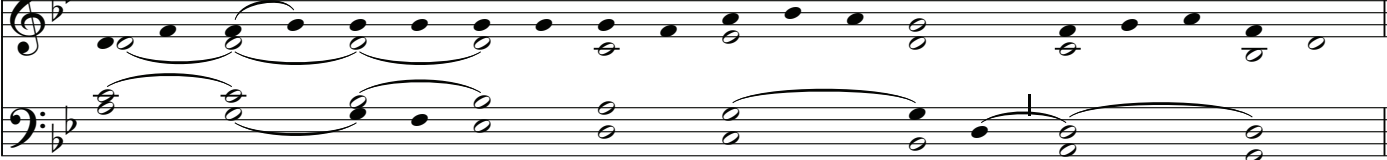
tres - pass a - gainst us; and lead us not in - to temp - ta - tion, but de - liv - er us from e - vil.



and the com - ing of our Sav - ior, Je - sus Christ.



For the king - dom, the pow - er and the glo - ry are yours now and for ev - er.




Lord's Prayer • Older Version (1 of 3)

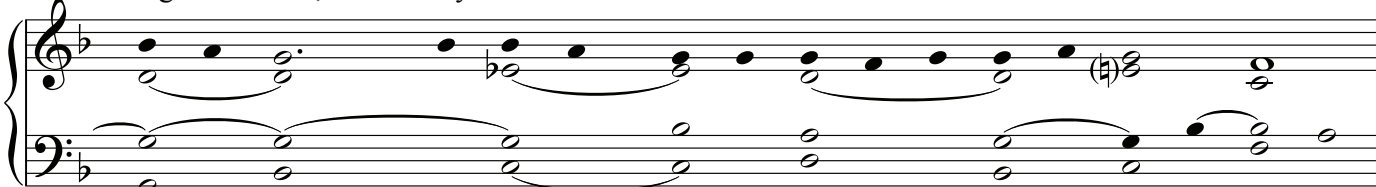
This version is not found in the *Vatican II Hymnal* • ccwatershed.org/vatican

In honor of Holy
Mary Magdalene
Kiota (of Japan)

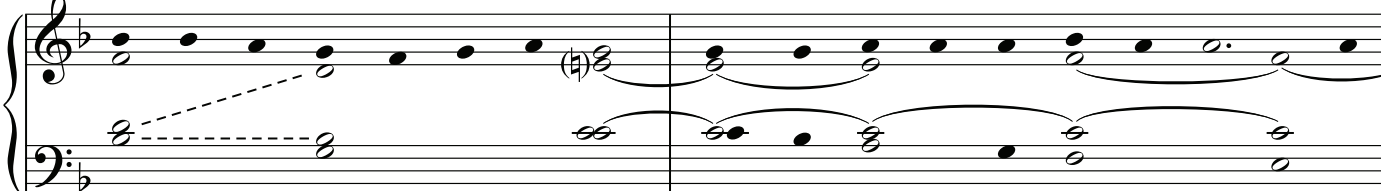
Our Fa-ther, Who art in Hea - ven, Hal-lowed be Thy Name, Thy



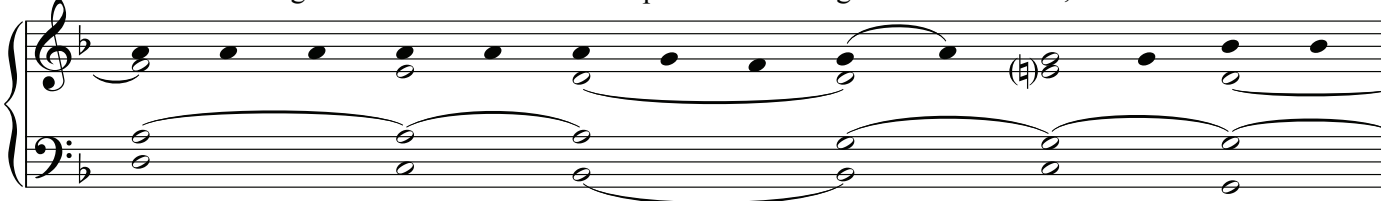
king-dom come, Thy Will be done on earth as it is in Hea - ven.




Give us this day our dai - ly bread, and for - give us our tress-pass - es, as



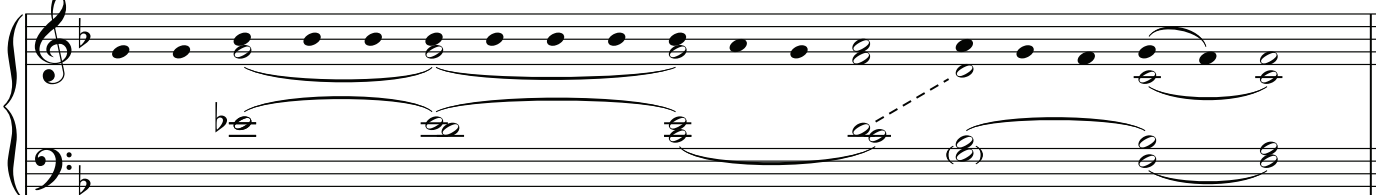
we for - give those who tres - pass a - gainst us, and lead us



not in - to temp - ta - tion, but de - li - ver us from e - vil.



for the king-dom, the po - wer and the glo - ry are yours, now and for - e - ver.



Lord's Prayer • Older Version (2 of 3)

This version is not found in the *Vatican II Hymnal* • ccwatershed.org/vatican

In honor of Holy Lawrence O'Toole
with stepwise bass

Our Fa-ther, Who art in Hea ven, Hal-lowed be Thy Name, Thy

king - dom come, Thy Will be done on earth as it is in Hea - ven.

Give us this day our dai - ly bread, and for - give us our tress - pass - es, as

we for - give those who tres - pass a - gainst us, and

lead us not in - to temp - ta - tion, but de - li - ver us from e - vil.

for the king - dom, the po - wer and the glo - ry are yours, now and for - e - ver.

Lord's Prayer • Older Version (3 of 3)

This version is not found in the *Vatican II Hymnal* • ccwatershed.org/vatican

With descending
stepwise bass
in honor of
Saint Paregorius

Our Fa-ther, Who art in Hea-ven, Hal-lowed be Thy Name, Thy

king-dom come, Thy Will be done on earth as it is in Hea-ven.

Give us this day our dai-ly bread, and for-give us our tress-pass-es, as

we for-give those who tres-pass a-gainst us, and lead us

not in-to temp-ta-tion, but de-li-ver us from e-vil.

for the king-dom, the po-wer and the glo-ry are yours, now and for-e-ver.

Agnus Dei XVIII • Graduale Romanum

Vatican II Hymnal • Page 118 • Accompaniment by Jules Vyverman • ccwatershed.org/vatican

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: mi - se -

- ré - re no - bis. A - gnus De - i, * qui tol - lis pec - cá - ta mun - di:

mi - se - ré - re no - bis. A - gnus De - i, * qui tol - lis pec - cá - ta

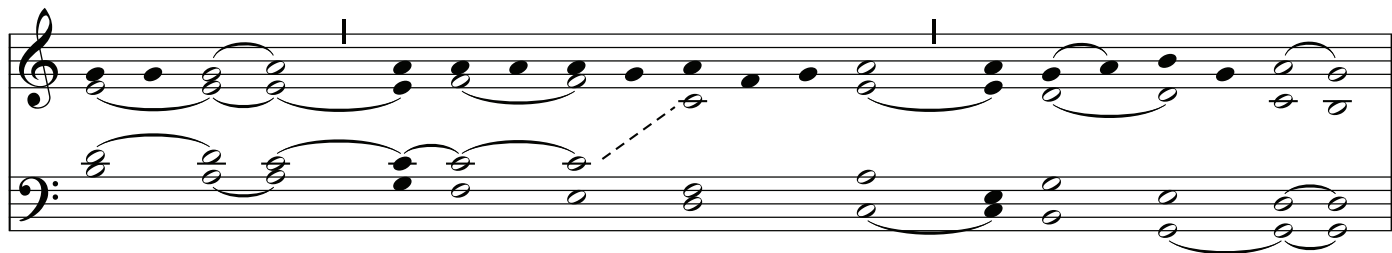
mun - di: do - na no - bis pa - cem.



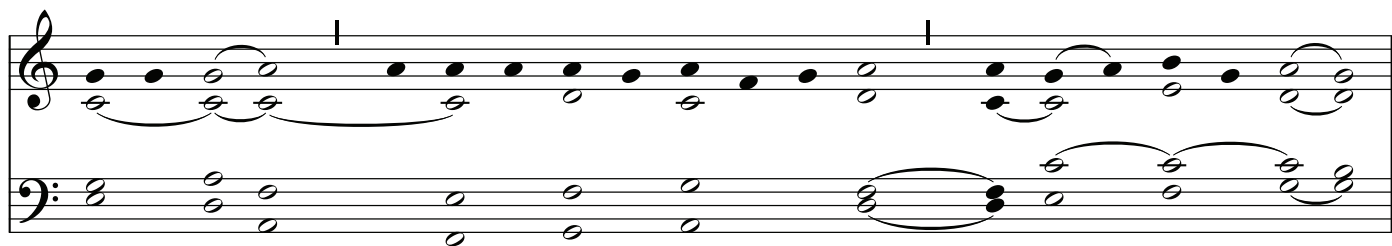
Agnus Dei • “Lamb Of God”

Vatican II Hymnal • Page 118 • ccwatershed.org/vatican

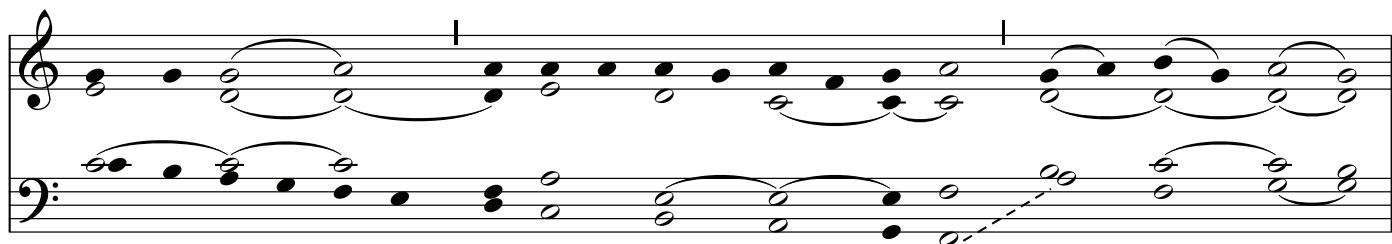
Lamb of God, — you take a - way the sins of the world, have mer - cy on us. —



Lamb of God, — you take a - way the sins of the world, have mer - cy on us. —



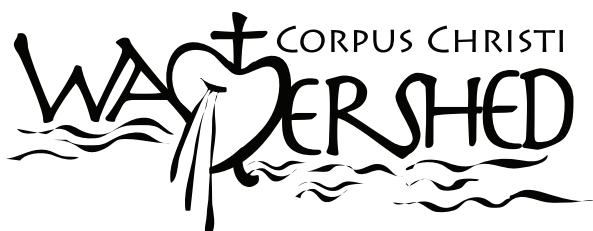
Lamb of God, — you take a - way the sins of the world, grant — us — peace. —



MASS IN HONOR OF SAINT RALPH SHERWIN (†1581)

ORGANIST SCORE

ccwatershed.org/vatican



This musical setting
of the Mass Ordinary
("Lord, Have Mercy"
— "Glory To God"
— "Holy, Holy, Holy"
— "Mystery Of Faith"
— "Lamb Of God")
is found in the
Vatican II Hymnal.

*All of the Mass settings contained
in the Vatican II Hymnal (more
than a hundred pages of music)
have been approved for Litur-
gical use in the United States
of America by the USCCB.*



Photo: Fr Lawrence Lew, OP

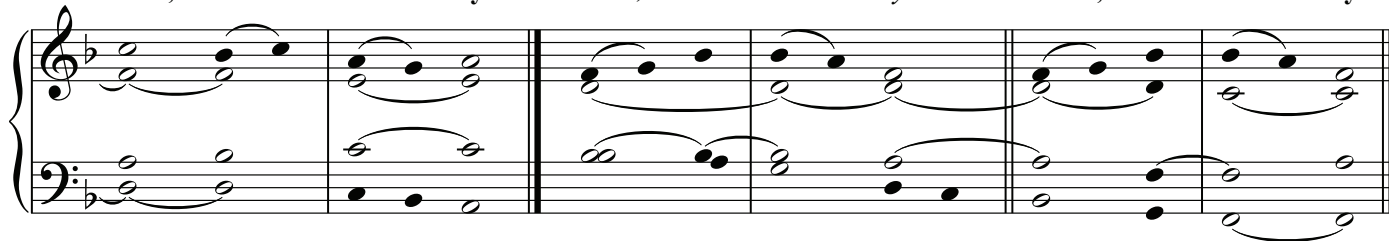
KYRIE in honor of Saint Ralph Sherwin (†1581)

Vatican II Hymnal • Page 121 • ccwatershed.org/vatican

Lord, have mer - cy. Lord, have mer - cy. Christ, have mer - cy.



Christ, have mer - cy. Lord, have mer - cy. Lord, have mer - cy.



Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son.

OR:

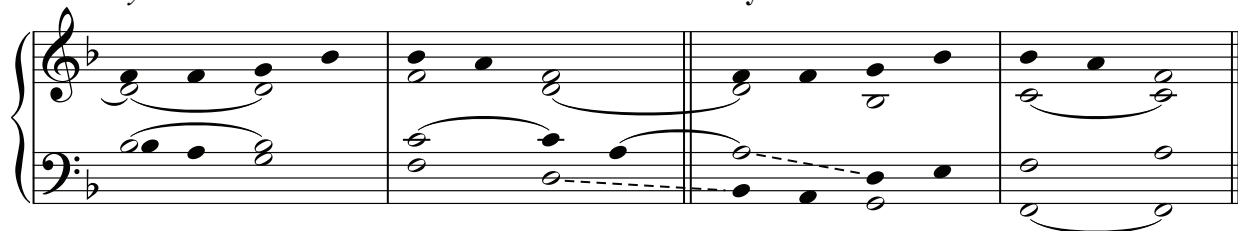


Chri - ste e - lé - i - son. Chri - ste e - lé - i - son.



Ký - ri - e e - lé - i - son.

Ký - ri - e e - lé - i - son.



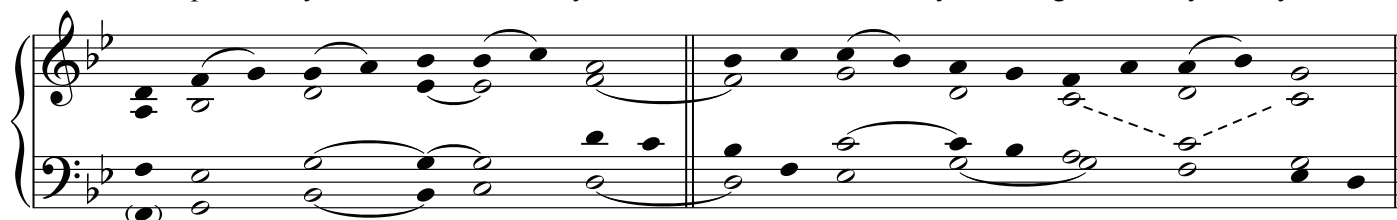
GLORIA in honor of Saint Ralph Sherwin (†1581)

Vatican II Hymnal • Pages 121-122 • ccwatershed.org/vatican

Glo-ry to God_ in the high - est, and on earth_ peace to peo-ple of good will.



We praise you,_ we bless_ you, we a - dore_ you, we glo - ri - fy_ you,



we give you thanks for your great_ glo - ry, Lord_ God,_ heav-en - ly King,

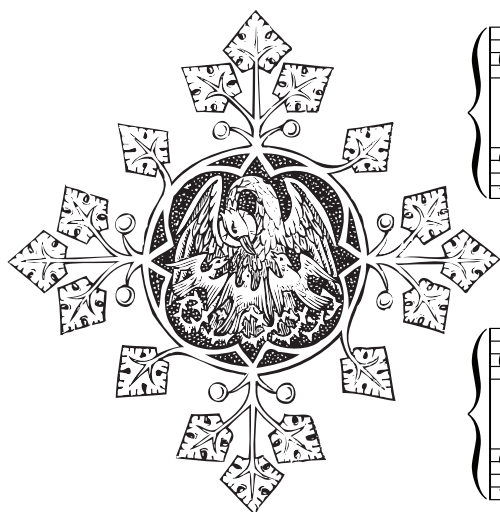


O God,_ al - might - y Fa - ther. Lord Je - sus Christ,_



On - ly Be - got - ten Son, Lord_ God,_ Lamb of God, Son of the Fa - ther,

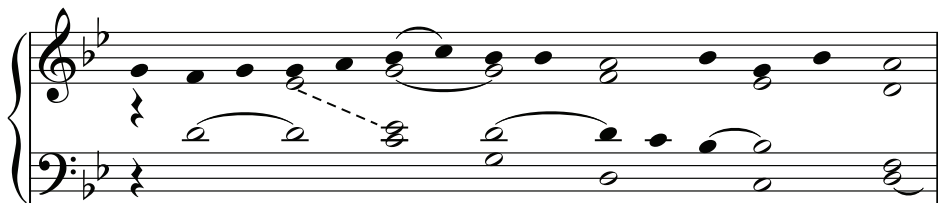




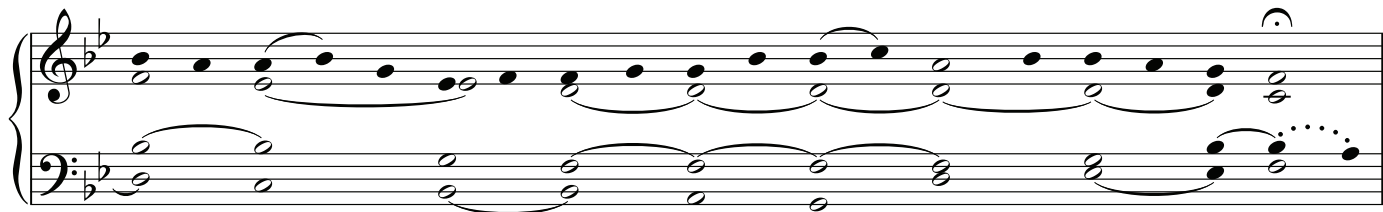
you take a-way the sins_ of the world, have mer-cy on us;



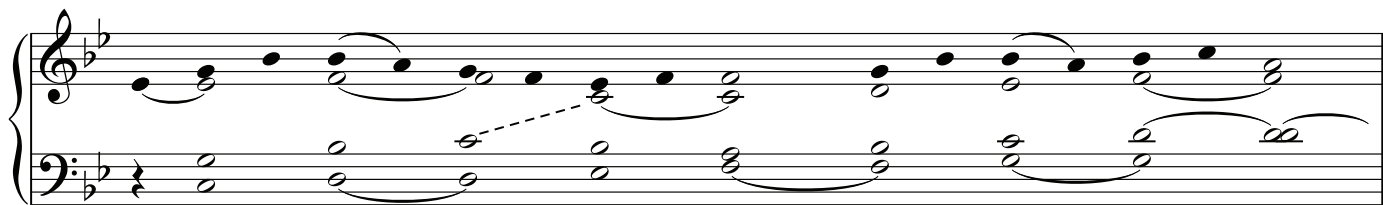
you take a-way the sins_ of the world, re-ceive our prayer;



you are seat - ed at the right hand of the Fa - ther, have mer - cy on us.



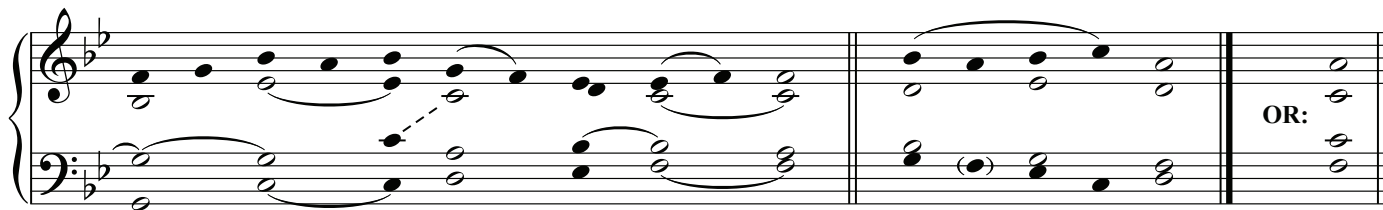
For you a - lone_ are the Ho - ly One, you a - lone_ are the Lord,



you a - lone_ are the Most_ High, Je - sus Christ, with the Ho - ly Spir - it



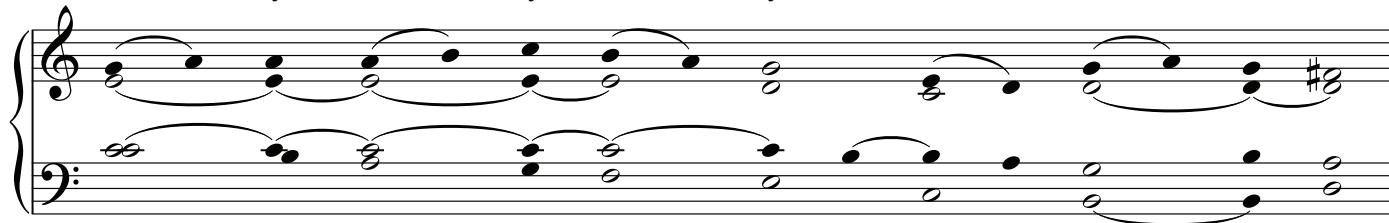
in the glo - ry of God_ the Fa - ther. A - men. men.



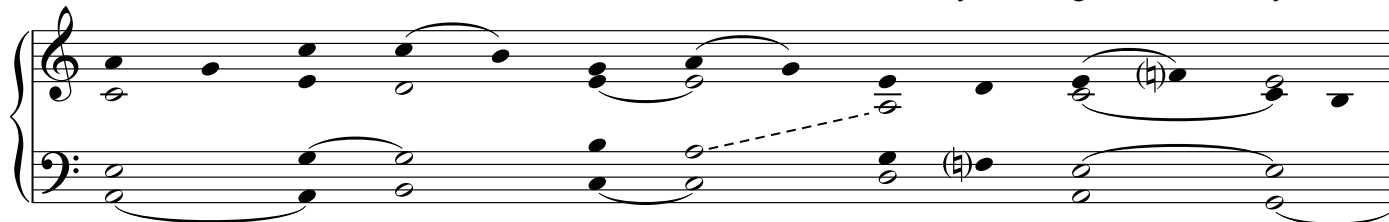
SANCTUS in honor of Saint Ralph Sherwin (†1581)

Vatican II Hymnal • Page 122 • ccwatershed.org/vatican

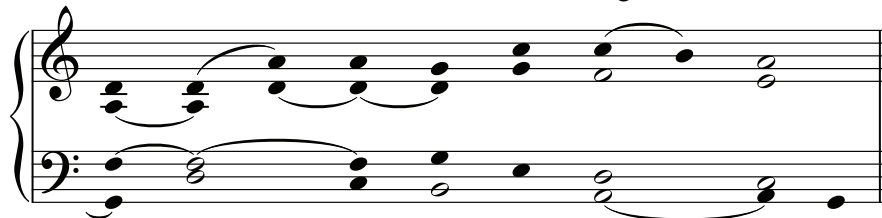
Ho - ly, Ho - ly, Ho - ly Lord God of hosts.



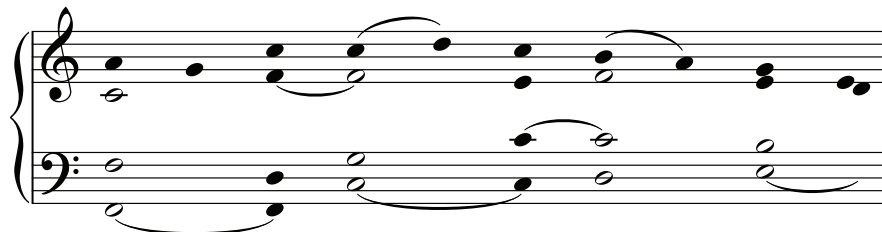
Heav - en and earth are full of your glo - ry.



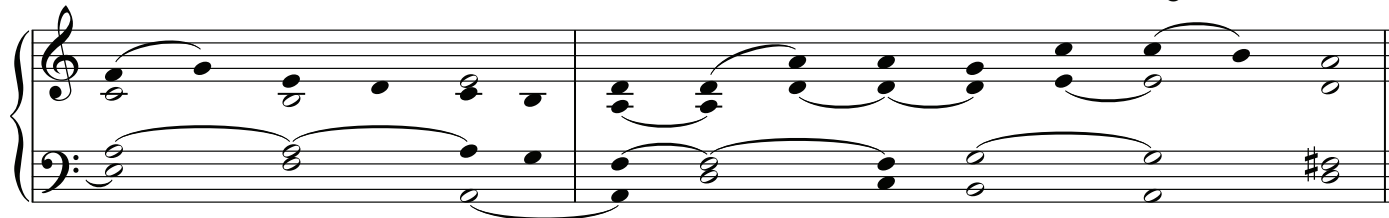
Ho - san - na in the high - est.



Bless - ed is he who comes in the



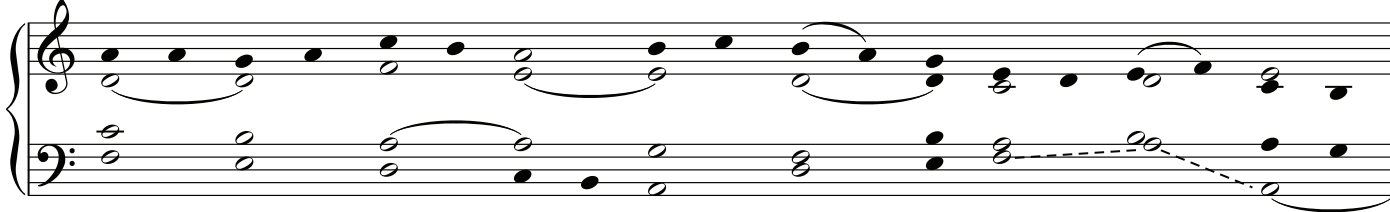
name of the Lord. Ho - san - na in the high - est.



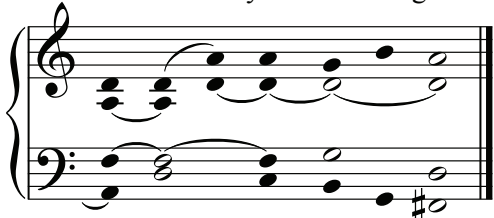
MYSTERIUM in honor of Saint Ralph Sherwin (†1581)

Vatican II Hymnal • Page 123 • ccwatershed.org/vatican

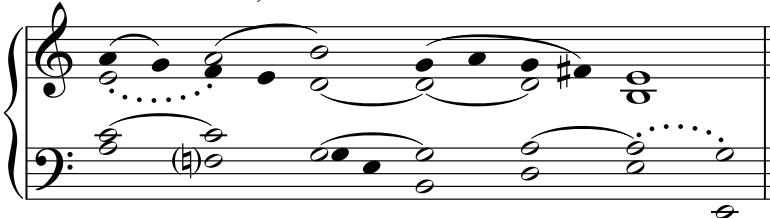
We pro-claim your Death, O Lord, and pro - fess__ your Res - ur - rec - tion



un - til__ you come a - gain.

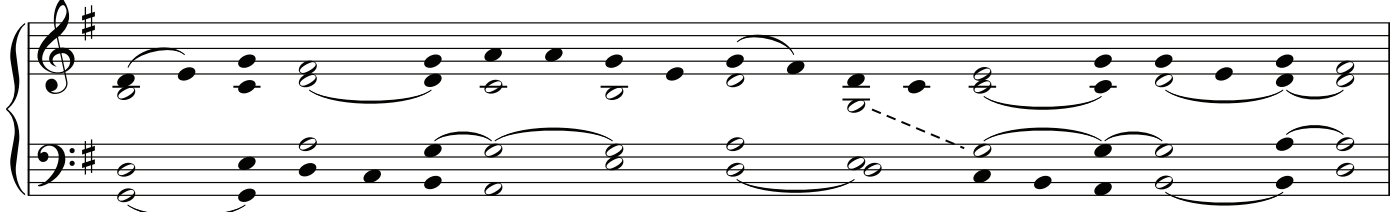


A - men,__ a - men.

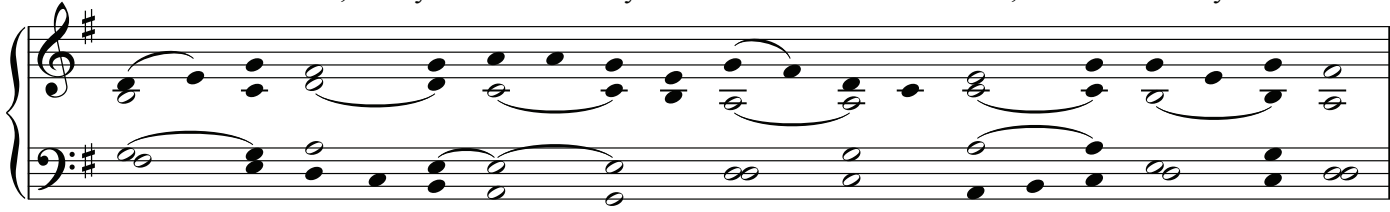


AGNUS DEI in honor of Saint Ralph Sherwin (†1581)


Lamb_ of God, you take a - way the sins__ of the world, have mer - cy on us.



Lamb_ of God, you take a - way the sins__ of the world, have mer - cy on us.



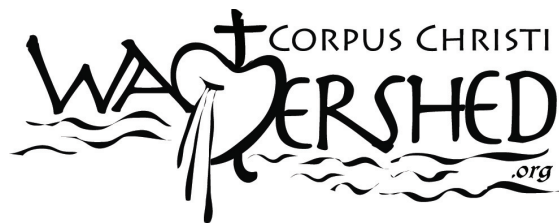
Lamb of God, you take a - way the sins__ of the world, grant__ us peace.__



Mass in honor of St. Edmund Arrowsmith

ORGANIST SCORE (Higher Key)

ccwatershed.org/vatican



This musical setting of the Mass Ordinary

(“Lord, Have Mercy” – “Glory To God” – “Holy, Holy, Holy”
“Mystery Of Faith” – “Lamb Of God”)


is found in the *Vatican II Hymnal*.

*100% of the Mass settings contained in the Vatican II Hymnal
(more than a hundred pages of music)
have been approved for Liturgical use
in the United States of America by the USCCB.*

KYRIE • Saint Edmund Arrowsmith (†1628)

Vatican II Hymnal • Page 124 • ccwatershed.org/vatican

Lord,___ have mer - cy. Lord,___ have mer - cy.




The musical notation is for a hymn in G major (one sharp) and 4/4 time. The first system shows the vocal melody and piano accompaniment. The second system shows the continuation of the melody and accompaniment. The lyrics are 'Lord,___ have mer - cy. Lord,___ have mer - cy.'

Christ, have mer - cy. — Christ, have mer - cy. —



The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is in the soprano voice, and the piano accompaniment is in the right and left hands. The lyrics are 'Christ, have mer - cy.' and 'Christ, have mer - cy. —'. The score is in two systems. The first system shows the vocal melody and piano accompaniment. The second system continues the melody and accompaniment. The lyrics 'Christ, have mer - cy.' are written above the first system, and 'Christ, have mer - cy. —' are written above the second system.

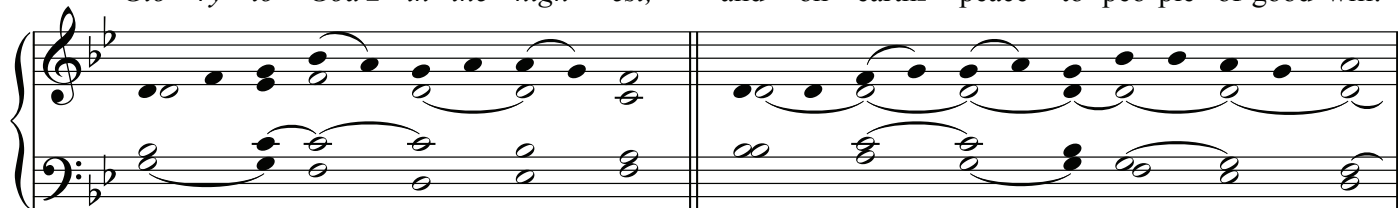
Lord, have mer - cy. Lord, have mer - cy.



GLORIA • Saint Edmund Arrowsmith (†1628)

Vatican II Hymnal • Pages 124-125 • ccwatershed.org/vatican

Glo - ry to God_ in the high - est, and on earth_ peace to peo-ple of good will.



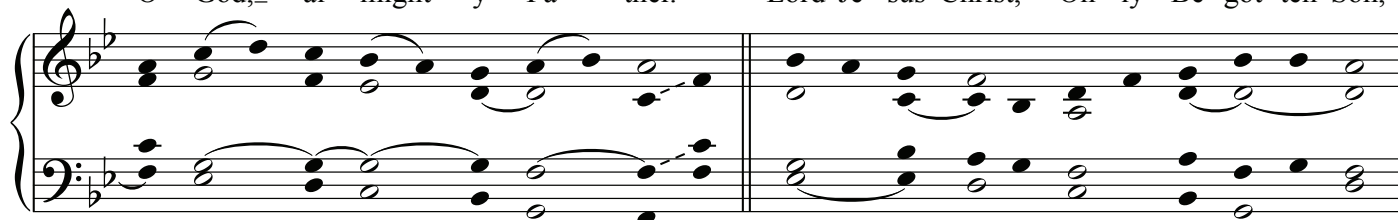
We praise you, we bless_ you, we a - dore_ you, we glo - ri - fy_ you,



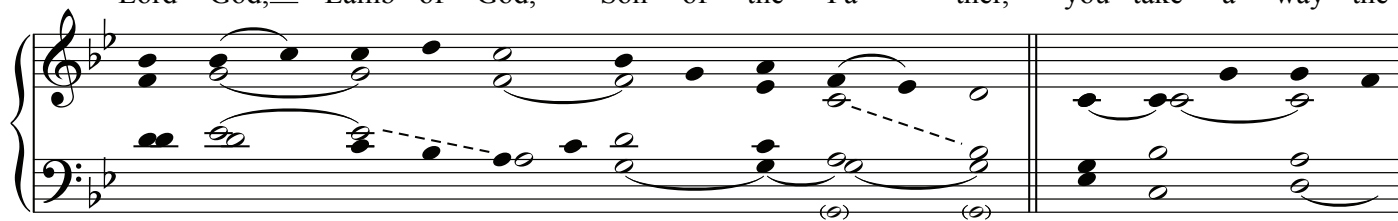
we give you thanks for your great_ glo - ry, Lord_ God,_ heav'n-ly King,



O God,_ al- might - y Fa - ther. Lord Je - sus Christ, On - ly - Be - got - ten Son,



Lord God,_ Lamb of God, Son of the Fa - ther, you take a - way the



sins of the world, have mer - cy on us; you take a - way the

sins of the world, re - ceive our prayer; you are seat - ed

at the right hand of the Fa - ther, have mer - cy on us;

For you a - lone are the Ho - ly One, you a - lone are the Lord,

you a - lone are the Most High, Je - sus Christ, with the Ho - ly Spir - it

in the glo - ry of God the Fa - ther. A - men.

SANCTUS • Saint Edmund Arrowsmith (†1628)

Vatican II Hymnal • Page 125 • ccwatershed.org/vatican

Ho - ly, Ho - ly, Ho - ly Lord God of hosts.

Heav'n and earth are full of your glo - ry. Ho - san - na

in the high - est. Blest is he who ^{*} comes in the

name of the Lord. Ho - san - na in the high - est. OR: est.

^{*} *alternate harmonization*

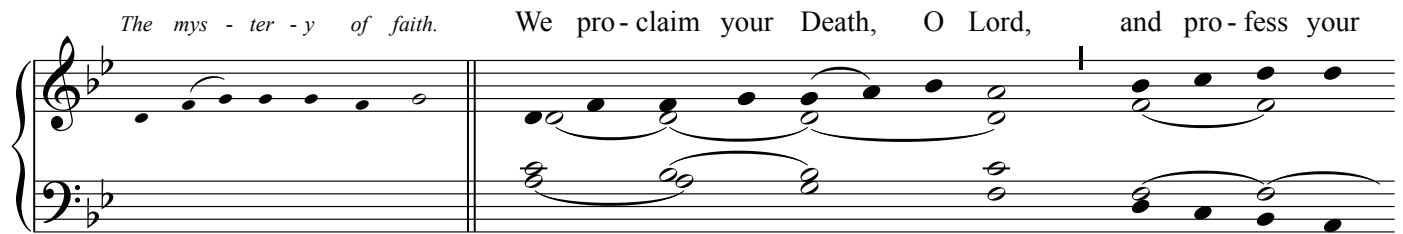
comes in the name of the Lord. Ho - san - na in the high - est.

MYSTERIUM • Saint Edmund Arrowsmith (†1628)

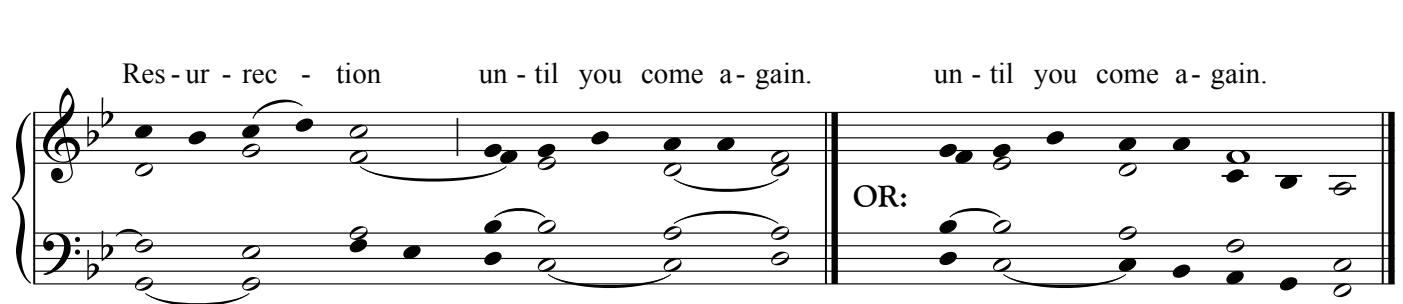
Vatican II Hymnal • Pages 125-126 • ccwatershed.org/vatican

MYSTERIUM FIDEI (first option)

The mys - ter - y of faith. We pro - claim your Death, O Lord, and pro - fess your



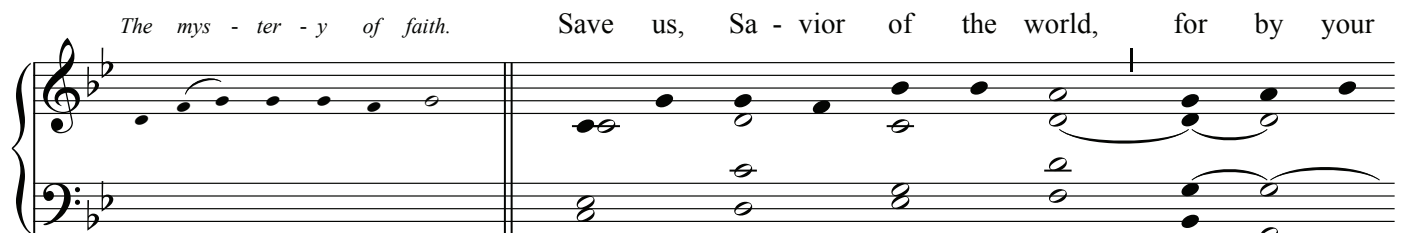
Res - ur - rec - tion un - til you come a - gain. un - til you come a - gain.



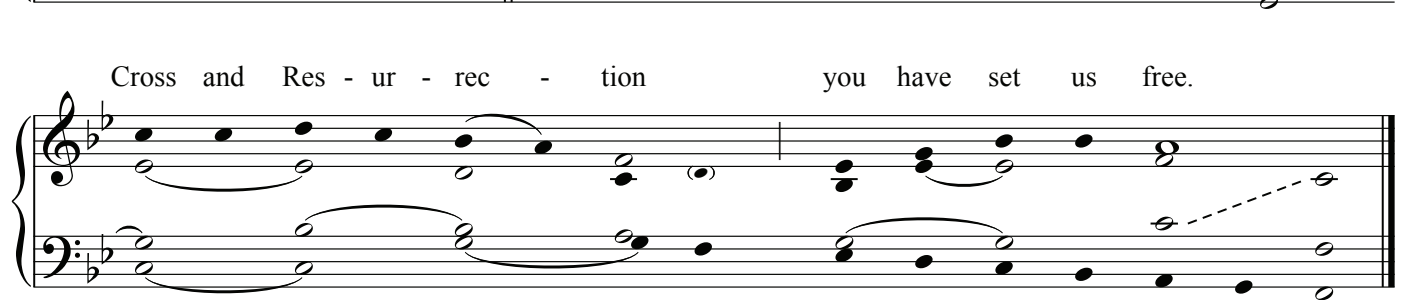
OR:

MYSTERIUM FIDEI (second option)

The mys - ter - y of faith. Save us, Sa - vior of the world, for by your

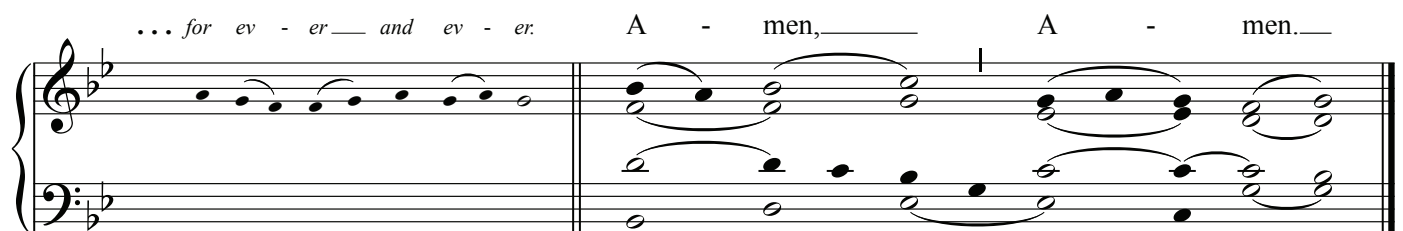


Cross and Res - ur - rec - tion you have set us free.



AFTER THE DOXOLOGY


... for ev - er — and ev - er. A - men, — A - men. —



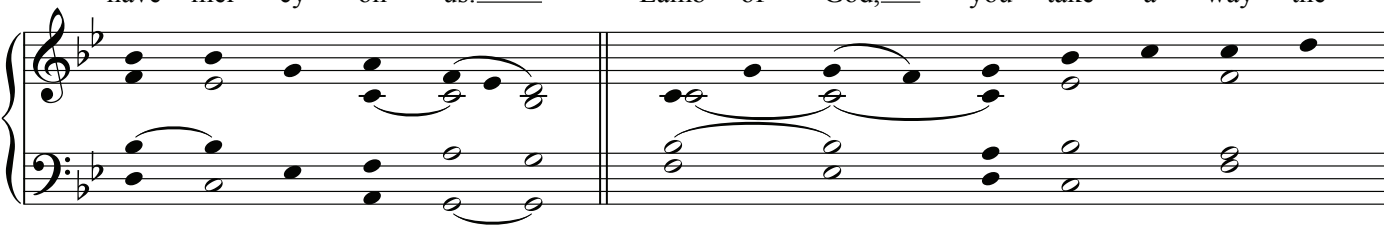
AGNUS DEI • Saint Edmund Arrowsmith (†1628)

Vatican II Hymnal • Page 126 • ccwatershed.org/vatican


Lamb of God, — you take a - way the sins — of the world, —



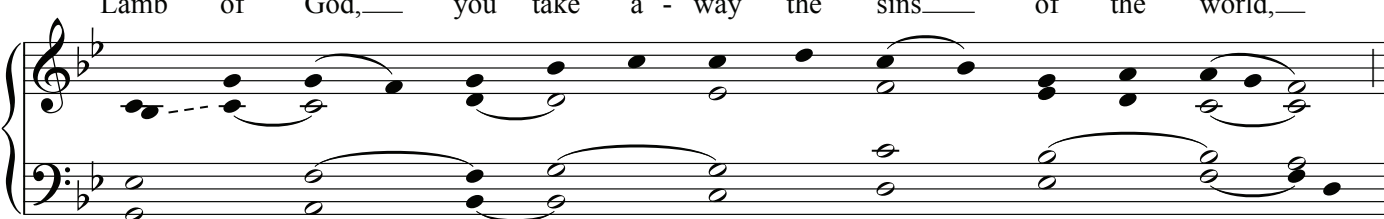
have mer - cy on us. — Lamb of God, — you take a - way the



sins — of the world, — have mer - cy on us. —

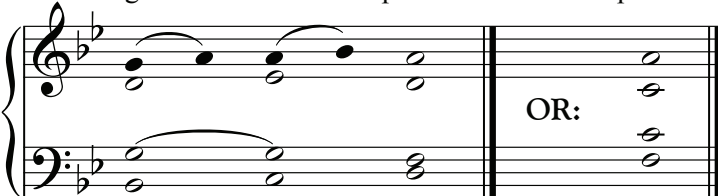


Lamb of God, — you take a - way the sins — of the world, —



grant — us — peace. peace.

OR:



Saint Edmund Arrowsmith Mass

LOWER KEY

KYRIE • Saint Edmund Arrowsmith (†1628)

Vatican II Hymnal • Page 124 • ccwatershed.org/vatican

Lord, — have mer - cy. Lord, — have mer - cy.


Christ, — have mer - cy. — Christ, — have mer - cy. —

Lord, — have — mer - cy. Lord, — have — mer - cy.

GLORIA • Saint Edmund Arrowsmith (†1628)

Vatican II Hymnal • Pages 124-125 • ccwatershed.org/vatican

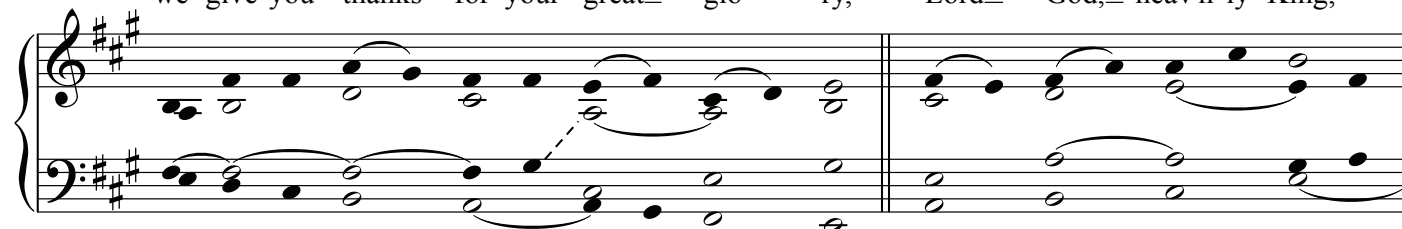
Glo - ry to God_ in the high - est, and on earth_ peace to peo-ple of good will.



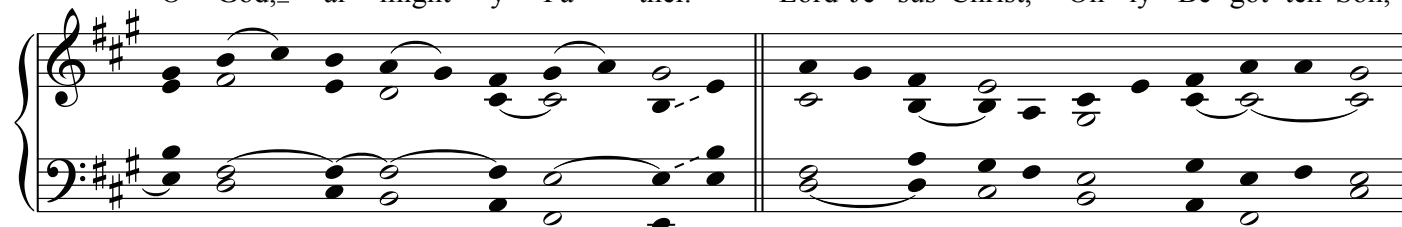
We praise you, we bless_ you, we a - dore_ you, we glo - ri - fy_ you,




we give you thanks for your great_ glo - ry, Lord_ God,_ heav'n-ly King,



O God,_ al might - y Fa - ther. Lord Je - sus Christ, On - ly - Be - got - ten Son,



Lord God,_ Lamb of God, Son of the Fa - ther, you take a - way the



SAINT EDMUND ARROWSMITH MASS • LOWER KEY

sins__ of the world, have mer - cy on us;_____ you take a - way the

sins__ of the world, re - ceive our prayer;_____ you are seat - ed

at the right hand of the Fa - ther, have mer - cy on us;_____

For you a - lone__ are the Ho - ly One, you a - lone__ are the Lord,

you a - lone__ are the Most_ High, Je - sus Christ, with the Ho - ly Spir - it

in the glo - ry of God__ the Fa - ther. A - men._____

SANCTUS • Saint Edmund Arrowsmith (†1628)

Vatican II Hymnal • Page 125 • ccwatershed.org/vatican

Ho - ly, Ho - ly, Ho - ly Lord God of hosts.

Heav'n and earth are full of your glo - ry. Ho - san - na

in the high - est. Blest is he who ^{*} comes in the

name of the Lord. Ho - san - na in the high - est. OR: est.

^{*} alternate harmonization

comes in the name of the Lord. Ho - san - na in the high - est.

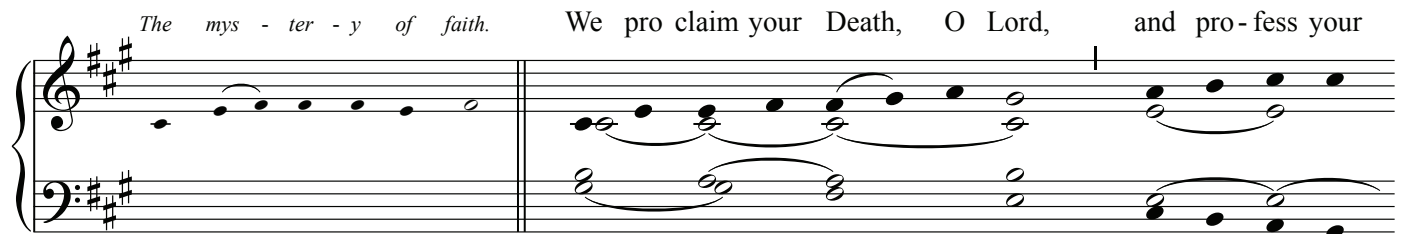
SAINT EDMUND ARROWSMITH MASS • LOWER KEY

MYSTERIUM • Saint Edmund Arrowsmith (†1628)

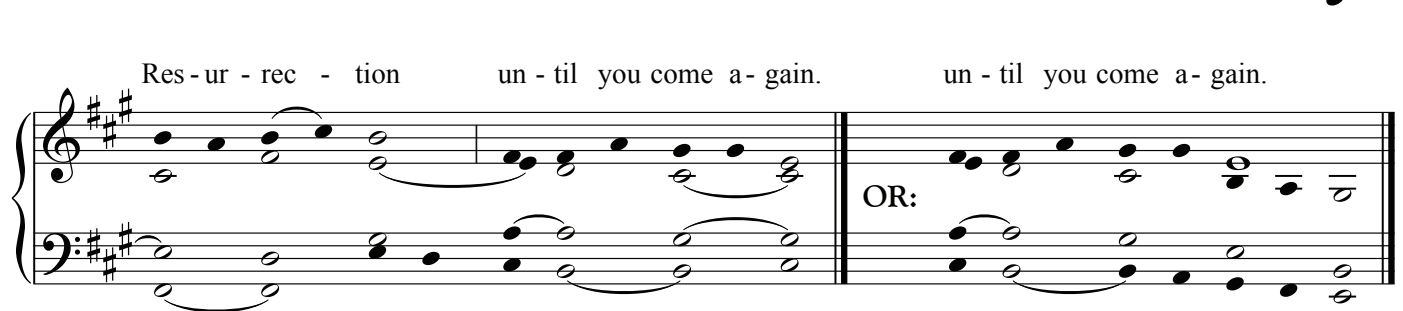
Vatican II Hymnal • Pages 125-126 • ccwatershed.org/vatican

MYSTERIUM FIDEI (first option)

The mys - ter - y of faith. We pro claim your Death, O Lord, and pro - fess your




Res - ur - rec - tion un - til you come a - gain. un - til you come a - gain.

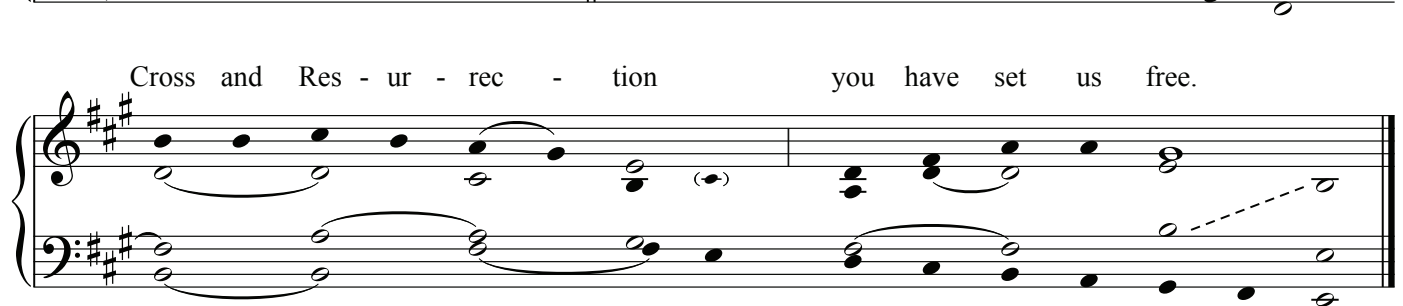


MYSTERIUM FIDEI (second option)

The mys - ter - y of faith. Save us, Sa - vior of the world, for by your

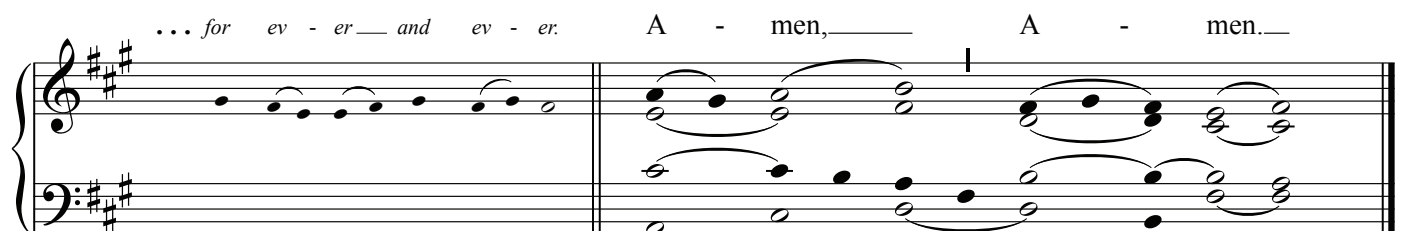


Cross and Res - ur - rec - tion you have set us free.



AFTER THE DOXOLOGY

... for ev - er — and ev - er. A - men, — A - men. —

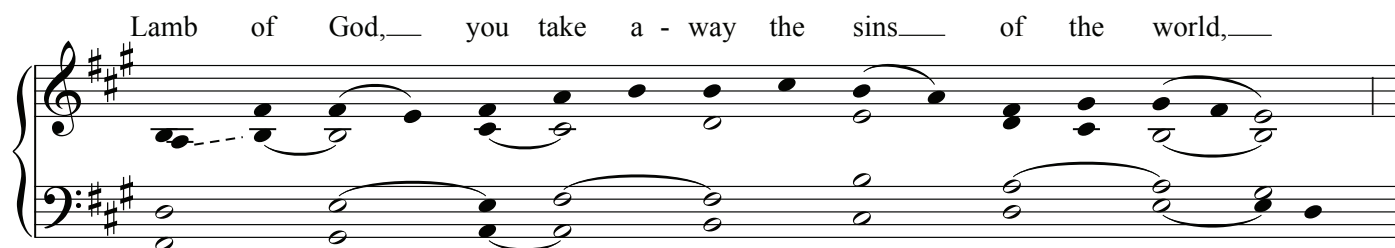


SAINT EDMUND ARROWSMITH MASS • LOWER KEY

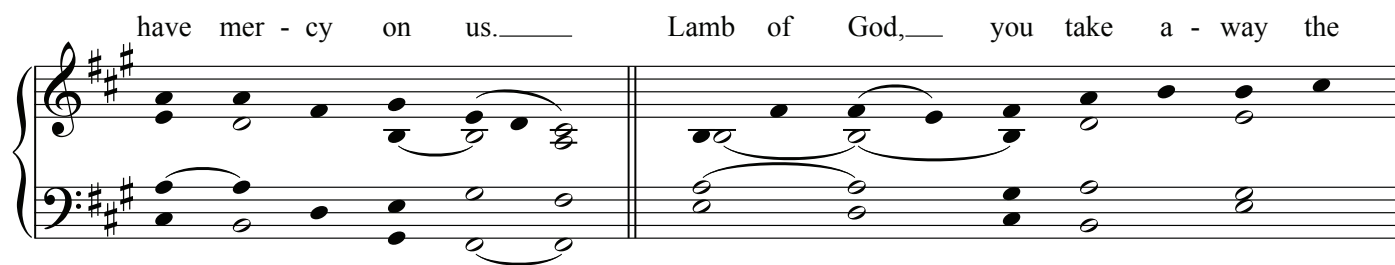
AGNUS DEI • Saint Edmund Arrowsmith (†1628)

Vatican II Hymnal • Page 126 • ccwatershed.org/vatican

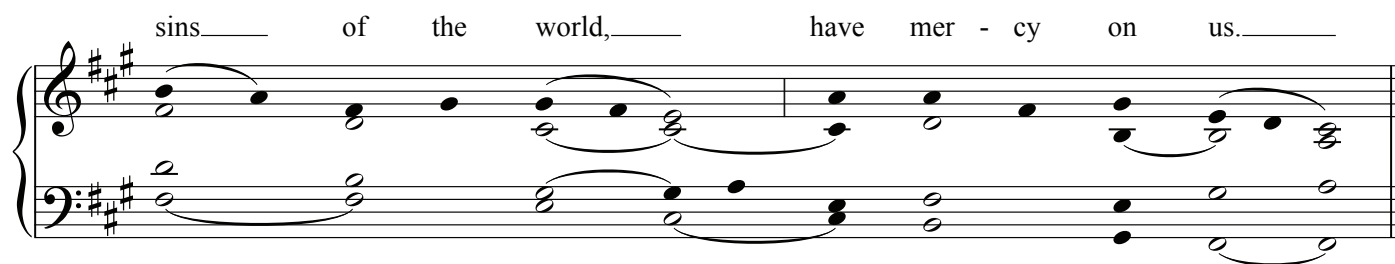
Lamb of God, — you take a - way the sins — of the world, —



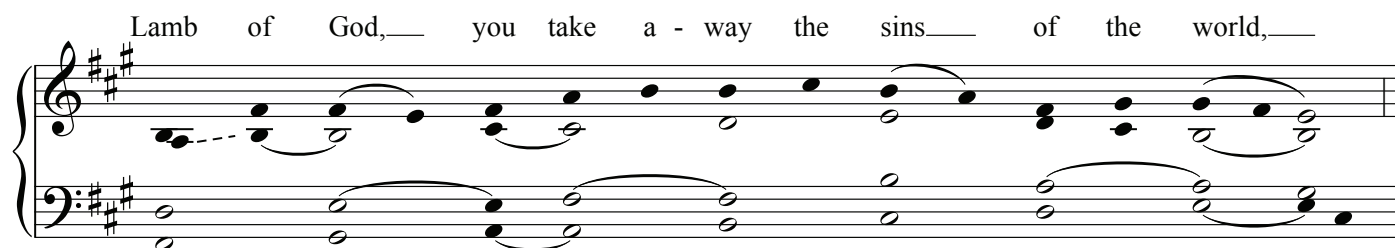
have mer - cy on us. — Lamb of God, — you take a - way the



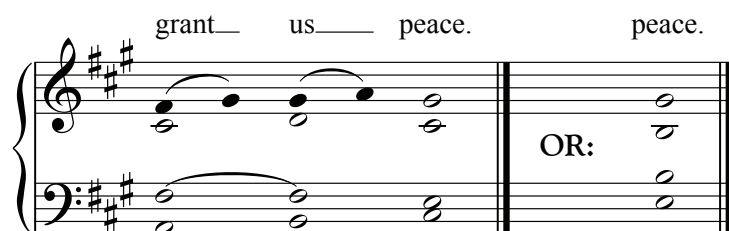
sins — of the world, — have mer - cy on us. —



Lamb of God, — you take a - way the sins — of the world, —



grant — us — peace. peace.



SAINT EDMUND ARROWSMITH MASS • LOWER KEY

Mass in Honor of Our Lady of Guadalupe

Aristotle A. Esguerra

Vatican II Hymnal • Pages 127-129 • Harmonized by Dr. Peter Kwasniewski • ccwatershed.org/vatican

Voice

Lord, have mercy: Lord, have mercy.

Organ

Christ have mercy: Christ have mercy.

Lord, have mercy: Lord, have mercy.

Gloria

Mass of Our Lady of Guadalupe

Melody: Aristotle Esguerra
Harmonization: Peter Kwasniewski

Voice

Glo-ry to God in the high - est, and on earth peace to peo-ple of good will. We praise you,

we bless you, we a-dore_ you, we glo-ri - fy_ you, we give you thanks for your_ great glo - ry,

Lord God, heav-en - ly King, O God, al-might-y Fa - ther. Lord Je-sus Christ, On - ly Be-got-ten Son,

Lord God, Lamb of God, Son of the Fa - ther, you take a-way the sins of the world, have mer-cy on us;

Organ

you take a - way the sins of the world, re - ceive_ our prayer; you are seat - ed at the

right hand of the Fa - ther, have mer - cy on us. For you a - lone are the Ho - ly One,

you a - lone_ are the Lord, you a - lone_ are the Most_ High, Je - sus Christ,

Allargando

with the Ho - ly Spi - rit, in the glo - ry of God the Fa - ther. A - men.

Sanctus

Mass of Our Lady of Guadalupe

Melody: Aristotle Esguerra
Harmonization: Peter Kwasniewski

Voice

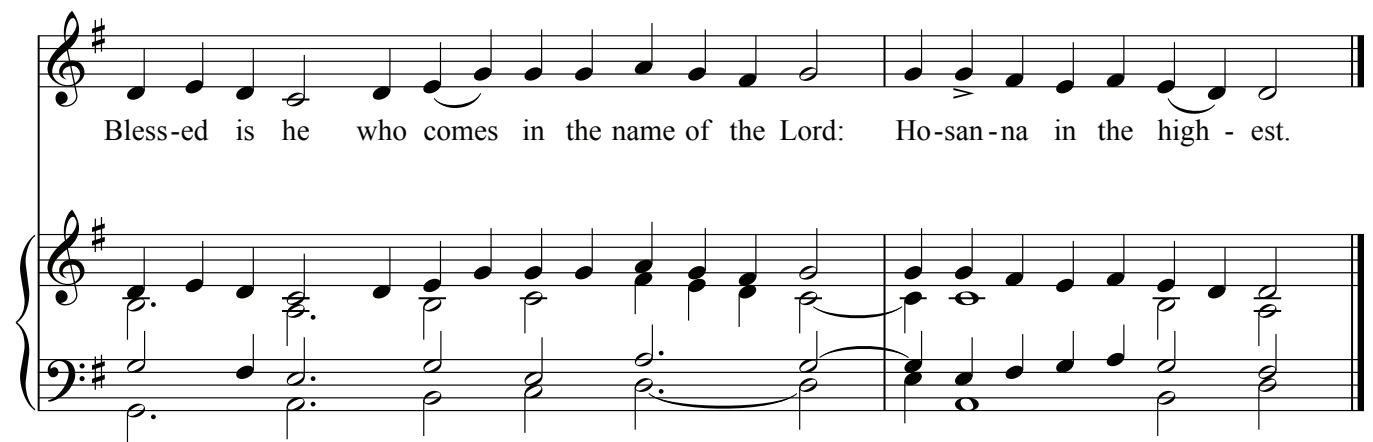


Ho - ly, Ho - ly, Ho - ly Lord God of hosts:

Organ



Hea-ven and earth are full of your glo - ry. Ho-san-na in the high - est.



Bless-ed is he who comes in the name of the Lord: Ho-san-na in the high - est.

Agnus Dei

Mass of Our Lady of Guadalupe

Melody: Aristotle Esguerra
Harmonization: Peter Kwasniewski

Voice

Lamb of God, you take a-way the sins of the world, have mer-cy on us.

Organ

3

Lamb of God, you take a-way the sins of the world, have mer-cy on us.

5

Lamb of God, you take a-way the sins of the world, grant us peace.

Allargando

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Mass in Honor of Our Lady of Good Help

Aristotle A. Esguerra

Vatican II Hymnal • Pages 130-132 • ccwatershed.org/vatican

KYRIE

Mass in Honor of Our Lady of Good Help, 2011

Aristotle A. Esguerra

(ad lib.)

Cantor (or Choir): Lord, have mercy.
Ky - ri - e, e - lé - i - son.

All: Lord, have mercy.
Ky - ri - e, e - lé - i - son.

Ped.

Cantor (or Choir): Christ, have mercy.
Chri - ste, e - lé - i - son.

All: Christ, have mercy.
Chri - ste, e - lé - i - son.

Ped.

Cantor (or Choir): Lord, have mercy.
Ky - ri - e, e - lé - i - son.

All: Lord, have mercy.
Ky - ri - e, e - lé - i - son.

Ped.

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GLORIA

Mass in Honor of Our Lady of Good Help, 2011

Aristotle A. Esguerra

Celebrant (or Cantor):

Glo - ry to God in the high - est,

I Choir (or All):

and on earth peace to peo-ple of good will.

II All:

We praise you, we bless you,

II

we a - dore you,

I

we glo-ri - fy you,

II

we give you thanks for your great glo - ry,

I

Lord God, heav-en - ly King, O God, al-might-y Fa - ther.

II

Lord Je - sus Christ,

On - ly Be - got - ten Son,

Lord God, Lamb of God,

Son of the Fa - ther,

II I
 you take a-way the sins of the world, have mer-cy on us; you take a-way the sins of the world, re -

Ped.

II
 ceive our prayer; you are seat-ed at the right hand of the Fa - ther, have mer-cy on us.

Ped.

I II
 For you a - lone are the Ho - ly One, you a - lone are the Lord,

Ped.

I II
 you a - lone are the Most High, Je - sus Christ, with the Ho - ly Spir - it,

Ped.

I I & II
 in the glo - ry of God the Fa - ther. A - - - men.

Ped.

SANCTUS

Mass in Honor of Our Lady of Good Help, 2011

Aristotle A. Esguerra

Cantor (or Choir, or All): All:

(ad lib.)

Ho - ly, Ho - ly, Ho - ly Lord God of hosts.

Ped.

Heav-en and earth are full of your glo - ry. Ho-san-na in the high - est.

Bless-ed is he who comes in the name of the Lord. Ho-san-na in the high - est.

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AGNUS DEI

Mass in Honor of Our Lady of Good Help, 2011

Aristotle A. Esguerra

Cantor (or All): *All:*

Lamb of God, you take a-way the sins of the world, have mer-cy on us.

Ped.

Cantor (or All): *All:*

Lamb of God, you take a - way the sins of the world, have mer - cy on us.

Ped.

Cantor (or All): *All:*

Lamb of God, you take a - way the sins of the world, grant us peace.

Ped.

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ccwatershed.org/vatican

Mass in Honor of Saint Thomas More

Fr. Samuel F. Weber, O.S.B.

Dedicated to the Faculty, staff and students of the College of Saint Thomas More, Fort Worth, Texas

Vatican II Hymnal • Page 140-143 • ccwatershed.org/vatican

KYRIE • I

Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son. Chri - ste e - lé - i - son.

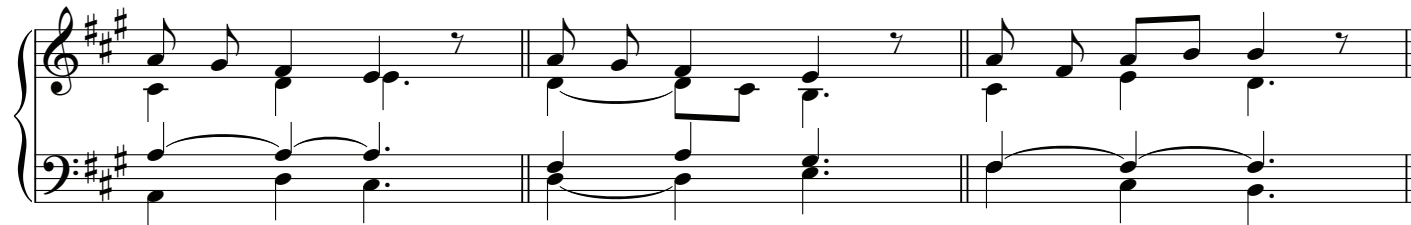


Chri - ste e - lé - i - son. Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son.

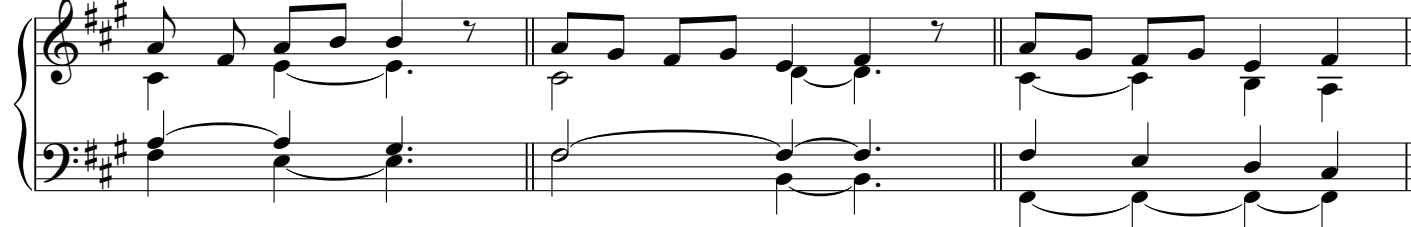


KYRIE • II

Lord, have mer - cy. Lord, have mer - cy. Christ, have mer - cy.



Christ, have mer - cy. Lord, have mer - cy. Lord, have mer - cy.



Chant settings by Fr. Samuel F. Weber, O.S.B. ©2011 Saint Meinrad Archabbey, St. Meinrad. Used with permission. webersfl@gmail.com

KYRIE • II (Invocation format)

You were sent to heal the con trite of heart: Lord, have mer - cy. Lord, have mer - cy.

You came to call sin- ners: Christ, have mer - cy. Christ, have mer - cy.

You are seat - ed at the right hand of the Fa - ther to in - ter - cede for us:

Lord, have mer - cy. Lord, have mer - cy.

KYRIE • III (Invocation format)

You were sent to heal the con trite of heart: Lord, have mer - cy. Lord, have mer - cy.



Glo-ry to God in the high-est, * and on earth peace to peo-ple of good will. We praise_

you, we bless you, we a- dore_ you,— we glo-ri - fy— you, we give you

thanks for your great glo - ry, Lord God, heav-en-ly King, O God, al might-y Fa ther.

Lord Je - sus Christ, On - ly - Be - got - ten Son, Lord_ God,— Lamb_ of God, Son— of the

Fa - ther, you take a - way the sins of the world, have mer - cy on us; you

take a - way the sins of the world, re - ceive our prayer; you are seat - ed at the right hand

of the Fa - ther, have mer - cy on us. — For you a - lone are the Ho - ly One,

you a - lone are the Lord, you a - lone are the Most_ High, — *slower* Je - sus Christ, with the

Ho - ly Spir - it, in the glo - ry of God the Fa - ther. A - men. —

Glo-ry to God in the high-est, * and on earth peace to peo-ple of good will. We praise_

you, we_ bless_ you, we a- dore_ you, we glo-ri-fy you, we give you

thanks for your great glo-ry, Lord God,_ heav-en-ly King, O God, al-might-y Fa-ther.

Lord_ Je-sus Christ, On-ly-Be-got-ten Son, Lord_ God, Lamb of God, Son of the

Fa-ther, you take a-way the sins of the world, have mer-cy on us; you

take a - way the sins of the world, re - ceive our prayer; you are seat - ed at the right hand

of the Fa - ther, have mer - cy on us. For you__ a - lone__ are the Ho - ly One,

you a - lone are the Lord, you a - lone__ are the Most__ High, Je - sus Christ,

with the Ho - ly Spir it, in the glo - ry of God the Fa - ther. A - - men__

SANCTUS • I

Ho - ly, Ho - ly, Ho - ly Lord_ God of hosts. — Heav-en and earth are full of your

SANCTUS • II

after the Ambrosian Sanctus, Ordinarium III (Graduale Simplex)

Ho - ly, Ho - ly, Ho - ly Lord_ God of hosts. Heav-en and earth are


full of your glo - ry. Ho-san-na in the high - est. Bless-ed is he who

comes in the name of the Lord. Ho-san-na in the high - - - est.

The musical score is written for piano and voice. It consists of three systems of music. Each system has a piano accompaniment on the left, consisting of a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The vocal line is on the right, written on a single staff with a treble clef. The lyrics are written above the vocal line. The first system ends with a double bar line. The second system also ends with a double bar line. The third system ends with a double bar line.

MYSTERIUM FIDEI • I


The mys - ter - y of faith. We pro - claim your Death, O Lord,



and pro - fess your Re - sur - rec - tion un - til you come a - gain.

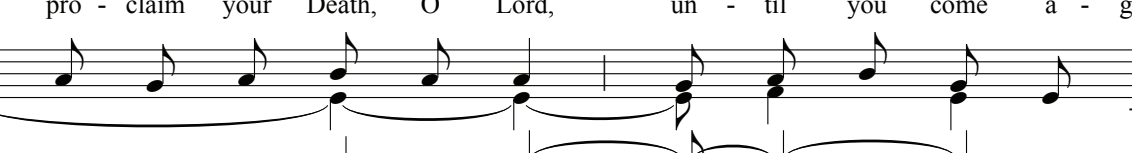
MYSTERIUM FIDEI • II

The mys - ter - y of faith. When we eat this Bread and drink this Cup,



The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. This is followed by a double bar line. The second part of the vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, and a half note E4. The piano accompaniment is written in a grand staff (treble and bass clefs). It begins with a whole rest in the bass staff and a half note G3 in the treble staff. This is followed by a double bar line. The second part of the piano accompaniment starts with a half note G3 in the bass staff and a half note G3 in the treble staff, tied together with a slur. This is followed by a half note F#3 in the bass staff and a half note F#3 in the treble staff, also tied together with a slur. The system ends with a double bar line.

we pro - claim your Death, O Lord, un - til you come a - gain.



The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, and a half note E4. This is followed by a double bar line. The piano accompaniment continues with a half note G3 in the bass staff and a half note G3 in the treble staff, tied together with a slur. This is followed by a half note F#3 in the bass staff and a half note F#3 in the treble staff, also tied together with a slur. The system ends with a double bar line.

MYSTERIUM FIDEI • III

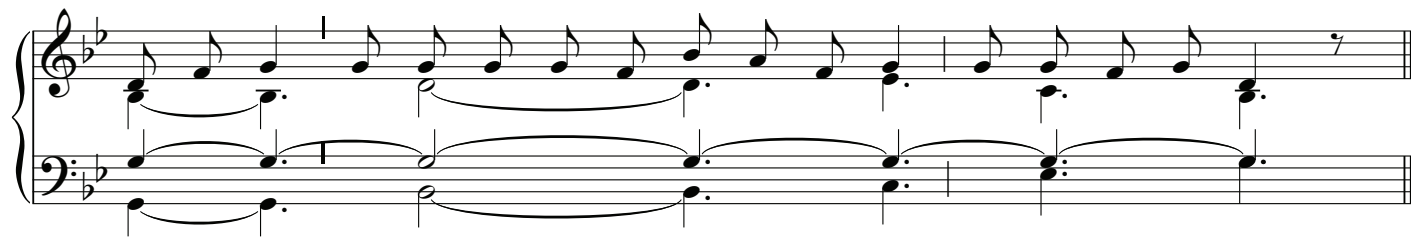
The mys - ter - y of faith. Save us, — Sav - ior of the world,
for by your Cross and Re - sur - rec - tion you have set us free.

MYSTERIUM FIDEI • IV

The mys - ter - y of faith. We pro - claim your Death, O Lord,
and pro - fess your Re - sur - rec - tion un - til you come a - gain.

AGNUS DEI • I

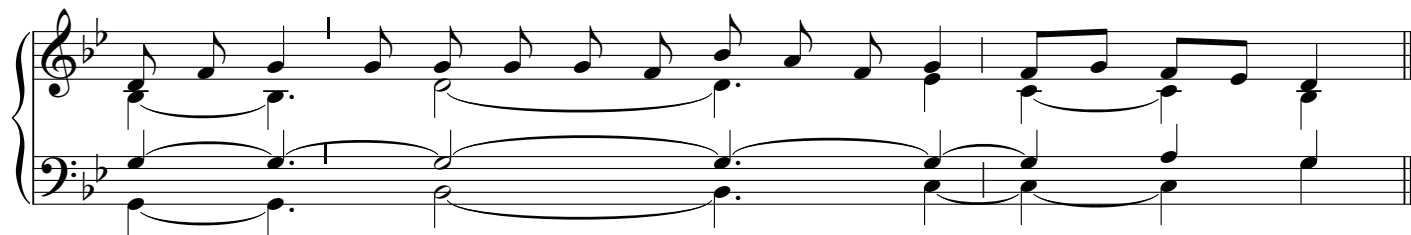
Lamb of God, you take a - way the sins of the world, have mer - cy on us.



Lamb of God, you take a - way the sins of the world, have mer - cy on us.



Lamb of God, you take a - way the sins of the world, grant us peace.



AGNUS DEI • II

after Agnus Dei II, Cantus ad libitum (Graduale Romanum)

Lamb_ of_ God,_ you take a - way the sins_ of the world, have mer-cy on_ us._

Lamb_ of_ God,_ you take a - way the sins_ of the world, have mer-cy on_ us._

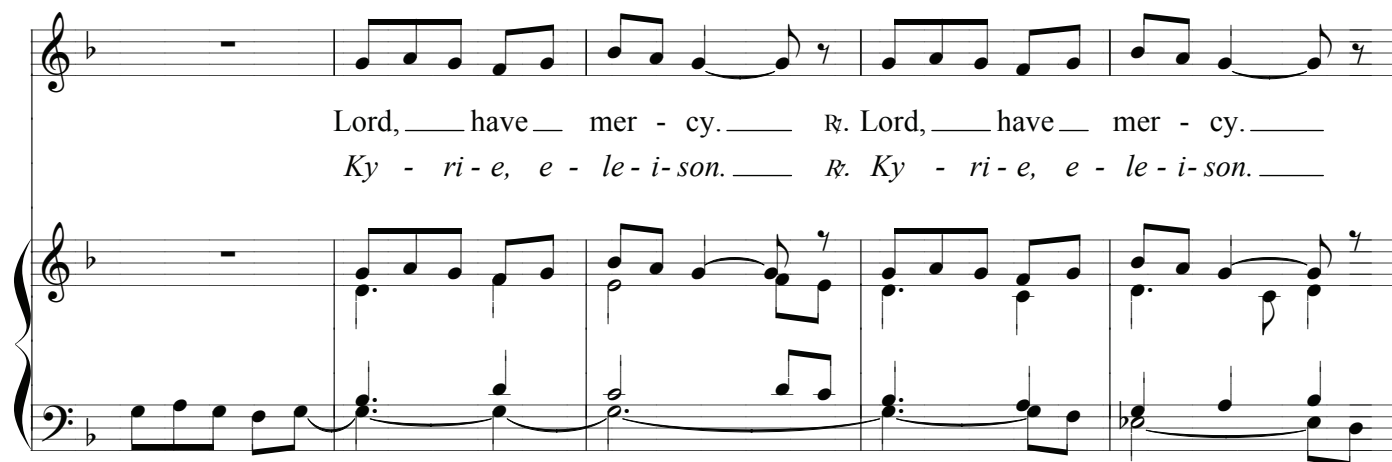
Lamb of_ God,_ you take a - way the sins_ of the world, grant_ us_ peace._

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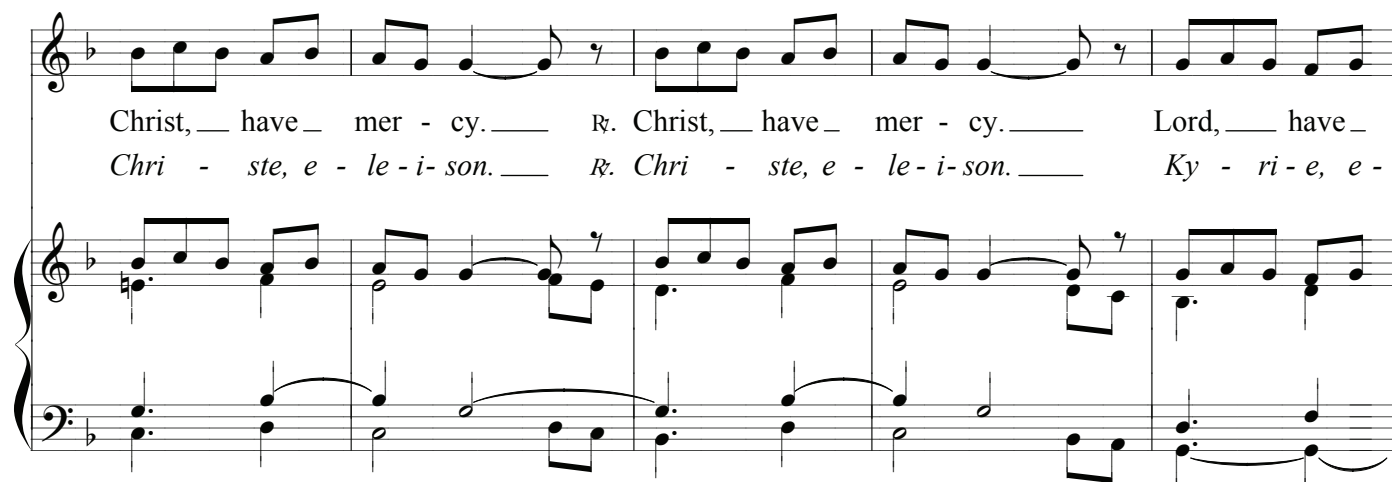
ccwatershed.org/vatican

Mass of the Sacred Heart • Richard Rice

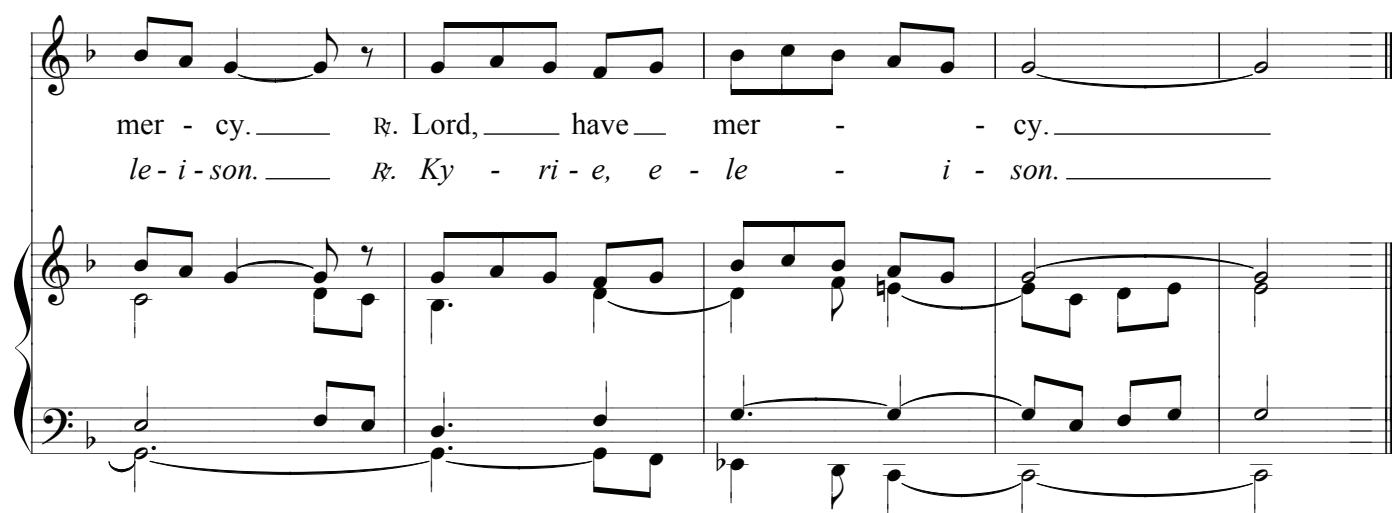
Vatican II Hymnal • Page 140-143 • ccwatershed.org/vatican



Lord, ___ have ___ mer - cy. ___ R. Lord, ___ have ___ mer - cy. ___
Ky - ri - e, e - le - i - son. ___ R. Ky - ri - e, e - le - i - son. ___



Christ, ___ have ___ mer - cy. ___ R. Christ, ___ have ___ mer - cy. ___ Lord, ___ have ___
Chri - ste, e - le - i - son. ___ R. Chri - ste, e - le - i - son. ___ Ky - ri - e, e -



mer - cy. ___ R. Lord, ___ have ___ mer - cy. ___
le - i - son. ___ R. Ky - ri - e, e - le - i - son. ___

Gloria

Glo - ry to God in the high - est,
and on earth peace — to peo - ple of good — will.
We praise — you, — we bless — you, we a - dore — you, — we glo - ri -
fy — you, we give you thanks — for your — great — glo - ry,

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of a vocal melody and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand, often using chords and moving lines. The lyrics are placed below the vocal staff, with hyphens indicating syllables that span across measures.

Lord — God, heav - en - ly King, O God, — al - might - y Fa - ther.

Lord Je - sus Christ, — On - ly Be - got - ten Son, Lord — God,

Lamb of God, Son — of the Fa - ther, you take a -

way the sins — of the world, have mer - cy on — us;

you take a - way the sins of the world, re -

ceive our prayer; you are seat - ed at the right hand

of the Fa - ther, have mer - cy on us. For you a -

lone are the Ho - ly One, you a - lone are the Lord,

you a - lone are the Most High, the

Most High, Je - sus Christ, with the Ho - ly Spir - it,

in the glo - ry of God, the glo - ry of God the

Fa - ther. A - men.

Sanctus

Ho - ly, Ho - ly, Ho - ly Lord God of hosts.

Heav - en and earth are full of your glo - ry. Ho - san - na in the high -

- est. Bless - ed is he who comes in the

name of the Lord. Ho - san - na in the high - est.

Memorial Acclamation



The mys - ter - y of faith.

A

We pro - claim__ your Death,__ O Lord,

and pro - fess__ your Res - ur - rec - tion un -

til__ you come__ a - gain.



The mys - ter - y of faith.

B



The mys - ter - y of faith.

C

Save us, Sav - ior of the world,

for by your Cross and Res - ur - rec - tion

you have set us free.

Amen

The musical score is written for a voice and piano. It consists of two systems of music. The first system has three measures. The voice part begins with a whole rest, followed by a half note 'A' and a half note 'men,' in the second measure, and another half note 'A' and a half note 'men,' in the third measure. The piano accompaniment starts with a whole rest in the first measure, followed by a half note 'A' and a half note 'men,' in the second measure, and another half note 'A' and a half note 'men,' in the third measure. The second system also has three measures. The voice part begins with a half note 'A' and a half note 'men.' in the first measure, followed by a whole note 'men.' in the second measure, and a whole note 'men.' in the third measure. The piano accompaniment starts with a half note 'A' and a half note 'men.' in the first measure, followed by a half note 'A' and a half note 'men.' in the second measure, and another half note 'A' and a half note 'men.' in the third measure. The score is written in G major (one sharp) and 4/4 time.

Agnus Dei

Lamb__ of God, you take__ a - way the sins__ of the

The first system of the musical score for 'Agnus Dei'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics 'Lamb__ of God, you take__ a - way the sins__ of the' are written below the vocal line.

world, have mer - cy on us. _____

The second system of the musical score. The vocal line continues with the lyrics 'world, have mer - cy on us. _____'. The piano accompaniment continues with a similar melodic and harmonic structure.

Lamb__ of God, you take__ a - way the sins__ of the

The third system of the musical score, which repeats the first system's lyrics: 'Lamb__ of God, you take__ a - way the sins__ of the'.

world, have mer - cy on us. _____

The fourth system of the musical score, which repeats the second system's lyrics: 'world, have mer - cy on us. _____'.

meno mosso

Lamb of God, you take a - way the sins of the

world, grant us peace.

Mass of St. Theodore • Richard Rice

Vatican II Hymnal • Page 140-143 • ccwatershed.org/vatican

an English Chant Mass in memory of Dr. Theodore Marier

The musical score is written for a vocal part (soprano or alto) and piano accompaniment. The vocal line is in treble clef, and the piano part is in grand staff (treble and bass clefs). The music is in 4/4 time. The lyrics are: "Lord, have mercy, Lord, have mercy, Lord, have mercy. Christ, have mercy, Christ, have mercy, Christ, have mercy. Lord, have mercy, Lord, have mercy." The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and a more melodic treble line. The lyrics are written below the vocal line, with some words split across measures.

Lord, have mercy, Lord, have mercy, Lord, have mercy,
Lord, have mercy. Christ, have mercy, Christ, have
mercy, Christ, have mercy. Lord, have mercy,
Lord, have mercy, Lord, have mercy.

Gloria

Glo - ry to God__ in the high - est.

And on__ earth peace__ to peo - ple of good__ will.

We praise__ you, we bless__ you, we a - dore__ you, we glo - ri -

fy__ you, we give__ you__ thanks for your__ great__ glo - ry,

Lord__ God, heav - en - ly King, O God,__ al - might - y

The musical score is written for a vocal part (soprano or alto) and a piano accompaniment. The vocal part is on a single staff, and the piano part is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The music is in a key with one flat (B-flat) and a 4/4 time signature. The score consists of five systems, each with a vocal line and a piano accompaniment. The lyrics are: 'Glo - ry to God__ in the high - est. And on__ earth peace__ to peo - ple of good__ will. We praise__ you, we bless__ you, we a - dore__ you, we glo - ri - fy__ you, we give__ you__ thanks for your__ great__ glo - ry, Lord__ God, heav - en - ly King, O God,__ al - might - y'.

Fa - ther. Lord Je - sus Christ, On - ly Be - got - ten Son,

Lord God, Lamb of God, Son of the Fa - ther:

You take a - way the sins of the world, have mer - cy on us; _____

you take a - way the sins of the world, re - ceive our prayer; _____

you are seat - ed at the right__ hand of the Fa - ther, have

mer - cy on us._____ For you__ a - lone are the

Ho - ly One, you__ a - lone__ are the Lord,_____

you__ a - lone are the Most____ High, Je - sus__ Christ,____

with the Ho - ly Spir - it, in the glo - ry of

God the Fa - ther. A - men.

Sanctus

Ho - - ly, ho - - ly,

ho - - ly Lord God of hosts.

Heav - en and earth are full of your glo - ry.

Ho - san - - na in the high - - est.

The musical score is written for a voice and piano. The vocal line is on a single staff, and the piano accompaniment is on two staves (treble and bass). The music is in 4/4 time. The lyrics are: "Ho - - ly, ho - - ly, ho - - ly Lord God of hosts. Heav - en and earth are full of your glo - ry. Ho - san - - na in the high - - est." The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing pattern in the left hand.

Bless - ed is he who comes_ in the name_____ of the Lord.____

Ho - san - - na in the high - - - est.____

Mass of St. Theodore (English Chant Mass)

Memorial Acclamation

Richard Rice

I

We pro - claim___ your death,___ O___ Lord, and pro - fess___ your

Res - ur - rec - tion un - til you come___ a - gain.

II

When we eat___ this Bread___ and drink this Cup, we pro - claim___ your

death,___ O___ Lord, un - til you come___ a - gain.

III

Save__ us, Sav - ior of the world, for by your Cross__ and

Res - ur - rec - tion you have set____ us free.

Amen

A - men, A - men, A - - men.__

Please Note:

These Memorial Acclamations are not found in the *Vatican II Hymnal*.
They were composed after the publication of the *Vatican II Hymnal*'s first edition.

Agnus Dei

The musical score for "Agnus Dei" is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The first system begins with a key signature of one flat (B-flat) and a common time signature. The second system includes a repeat sign (double bar line with two dots) before the second phrase. The third system concludes with a final double bar line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand, often using half notes and whole notes.

Lamb _____ of God, you take _____ a - way the sins _____ of the world,

have _____ mer - cy on us. _____ Lamb _____ of God, you take _____ a -

way the sins _____ of the world, have _____ mer - cy on us. _____

Lamb _____ of _____ God, you take _____ a - way the

sins _____ of the world, _____ grant _____ us _____ peace. _____

Kyrie Setting 1 (Mass in Honor of St. Anne Line)

Melody: Jeffrey Ostrowski
Harmonization: Peter Kwasniewski

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.

Chri - ste e - le - i - son, Chri - ste e - le - i - son.

rit. Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.

Kyrie Setting 2 (Mass in Honor of St. Anne Line)

Melody: Jeffrey Ostrowski
Harmonization: Peter Kwasniewski

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.

Organ

p *f*

Chri - ste e - le - i - son, Chri - ste e - le - i - son.

mp *ff*

rit.

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.

p *f*

Glo - ry to God in the high - est. And on earth peace to peo - ple of good will.

Organ

We praise you, we bless you, we a - dore you, we glo - ri - fy you,

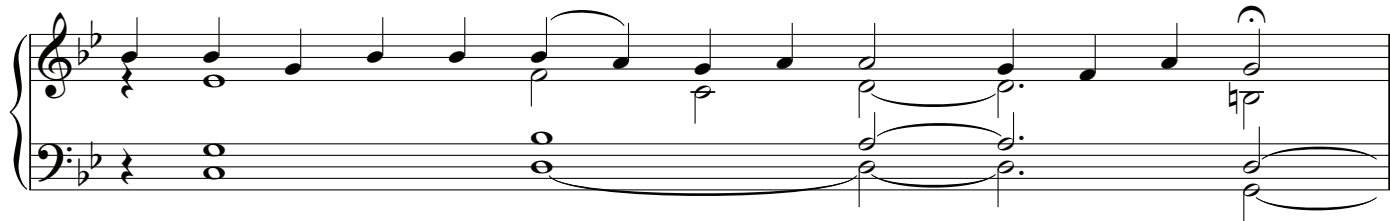
we give you thanks for your great glo - ry, Lord God, heav'n - ly King, O

God, al - might - y Fa - ther. Lord Je - sus Christ, On - ly be -

got - ten Son, Lord God, Lamb of God, Son of the Fa - ther,

you take a - way the sins of the world, have mer - cy on us;

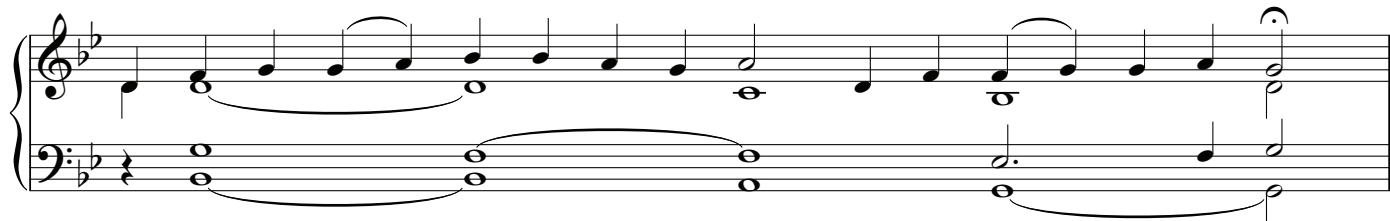
you take a - way the sins_____ of the world, re - ceive our prayer;



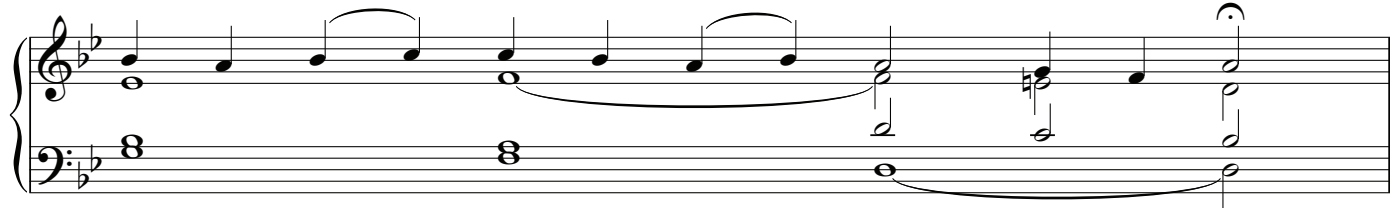
you are seat - ed at the right hand of the Fa - ther, have mer - cy on us.



For you a - lone_____ are the Ho - ly One, You a - lone_____ are the Lord,



you a - lone_____ are the Most_____ High, Je - sus Christ,



with the Ho - ly Spi - rit, in the glo - ry of God_____ the Fa - ther.
rit.



A - men._____



Ho - ly, Ho - ly, Ho - ly Lord — God of hosts.

Organ

Heav'n and earth — are full — of your glo - ry.

Ho - san - na in the high - est. Blest is he — who comes — in the

name — of the Lord. Ho - san - na in the **rit.** high - est.

Lamb of God, you take a-way the sins_ of the world, have mer-cy on_ us.

Organ *mf*

Lamb of God, you take a-way the sins_ of the world, have mer-cy on_ us.

mp

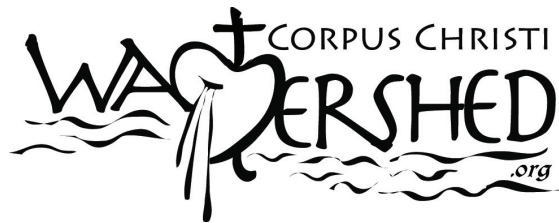
Allargando

Lamb of God, you take a-way the sins_ of the world, grant us peace.____

mf

MASS IN HONOR OF SAINT EDMUND JENNINGS (†1591)

ORGANIST SCORE



ccwatershed.org/vatican



This musical setting of the Mass Ordinary

("Lord, Have Mercy" – "Glory To God" – "Holy, Holy, Holy"
"Mystery Of Faith" – "Lamb Of God")

is found in the *Vatican II Hymnal*.

*All of the Mass settings contained in the Vatican II Hymnal
(more than a hundred pages of music)
have been approved for Liturgical use
in the United States of America by the USCCB.*

“Lord, Have Mercy” • St. Edmund Jennings (†1591)

Vatican II Hymnal • Page 150 • ccwatershed.org/vatican

Lord, _____ have mer - cy. _____ Lord, _____ have

The first system of the hymn is written in G major (one sharp) and 4/4 time. It consists of two staves, treble and bass. The melody is in the treble staff, starting on G4, moving to A4, B4, and then a half note G4. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics 'Lord, _____ have mer - cy. _____ Lord, _____ have' are written above the treble staff, with the first two words aligned with the first two measures.

mer - cy. _____ Christ, have mer - cy. Christ, have_

The second system continues the melody and accompaniment. It features a double bar line after the first two measures. The lyrics 'mer - cy. _____ Christ, have mer - cy. Christ, have_' are written above the treble staff, with 'mer - cy.' aligned with the first two measures and 'Christ, have' aligned with the third and fourth measures.

mer - cy. Lord, _____ have mer - cy. _____

The third system continues the melody and accompaniment. It features a double bar line after the first two measures. The lyrics 'mer - cy. Lord, _____ have mer - cy. _____' are written above the treble staff, with 'mer - cy.' aligned with the first two measures and 'Lord, _____ have mer - cy. _____' aligned with the third and fourth measures.

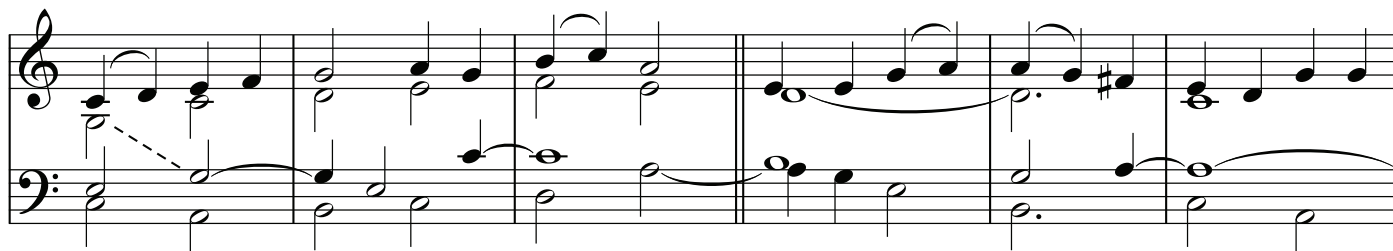
Lord, _____ have mer - cy. _____

The fourth system concludes the hymn. It features a double bar line after the first two measures. The lyrics 'Lord, _____ have mer - cy. _____' are written above the treble staff, with 'Lord, _____ have mer - cy. _____' aligned with the third and fourth measures. The system ends with a final double bar line.

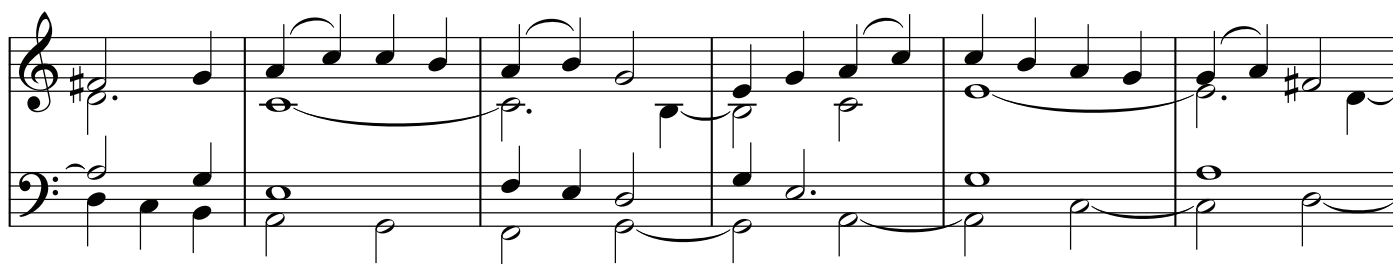
“Glory To God” • St. Edmund Jennings (†1591)

Vatican II Hymnal • Page 150 • ccwatershed.org/vatican

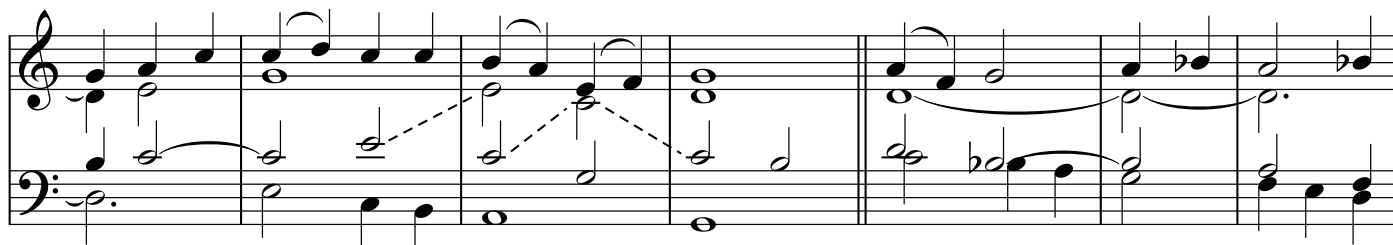
Glo - ry to God in the high - est, and on earth peace to peo-ple of good



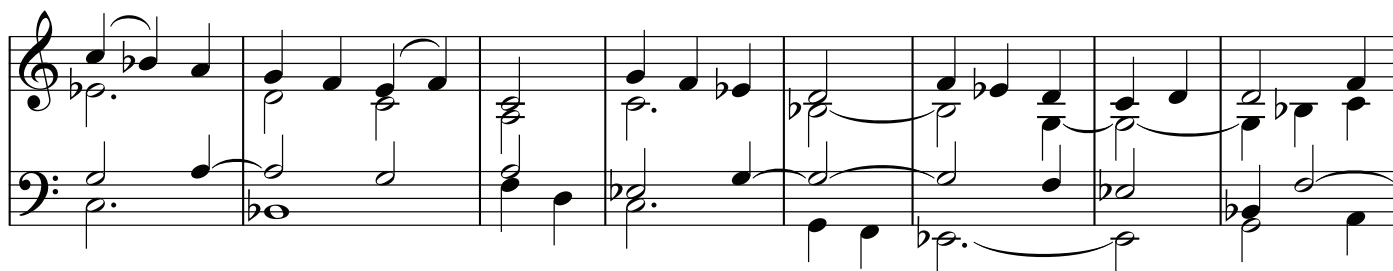
will. We praise you, we bless_ you, we a - dore_ you, we glo - ri - fy_ you,



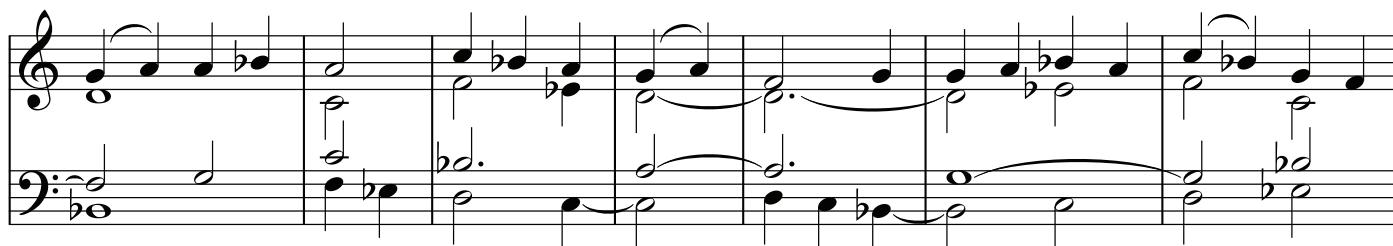
we give you thanks for your great glo - ry, Lord God, heav'n-ly King, O



God, al - mighty Fa - ther. Lord Je - sus Christ, On - ly - Be - got - ten Son, Lord



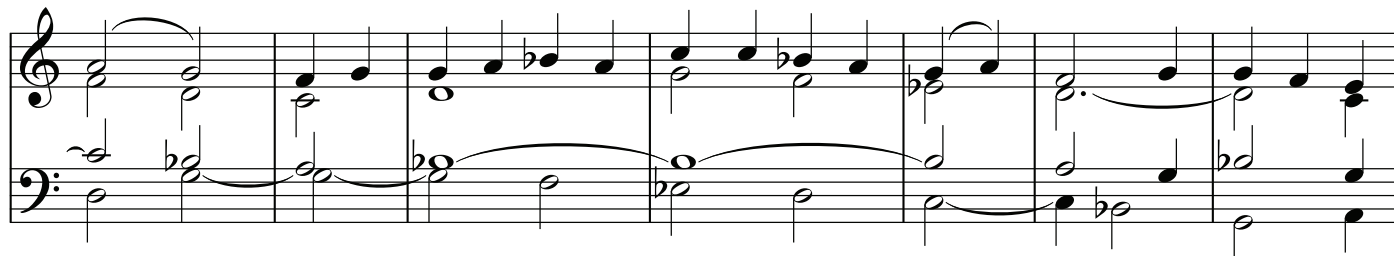
God, Lamb of God, Son of the Fa - ther, you take a - way the sins_ of the



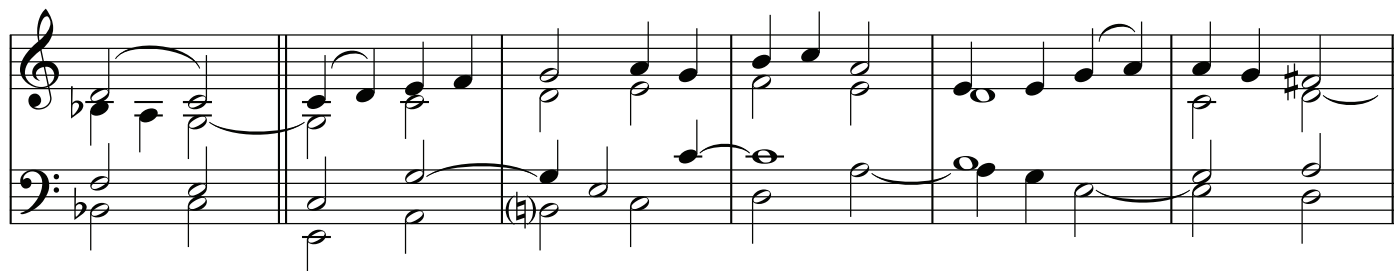
world, have mer - cy on us; you take a-way the sins_ of the world, re - ceive our



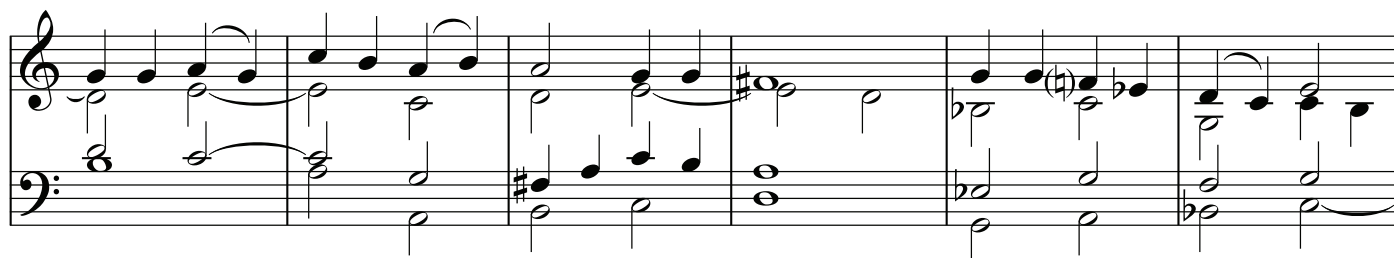
prayer;— you are seat-ed at the right hand of the Fa - ther, have mer-cy on



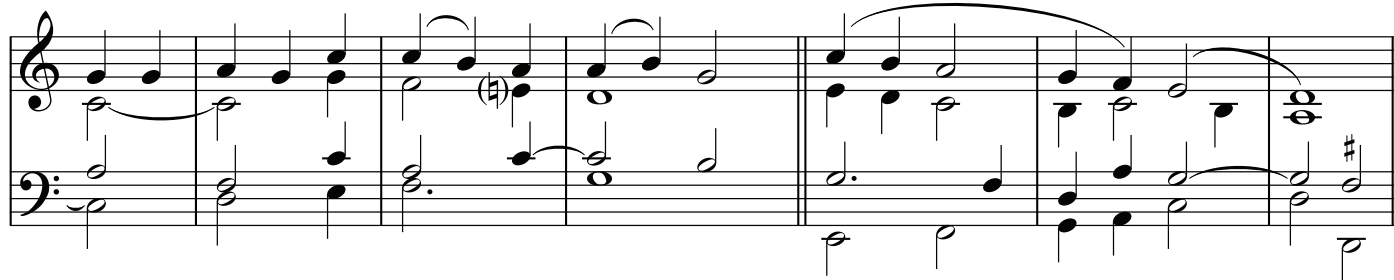
us._____ For_ you a - lone are the Ho-ly One, you a - lone_ are the Lord,



you a - lone_ are the Most High, Je-sus Christ, with the Ho-ly Spir - it,



in the glo-ry of God_ the Fa - ther. A - - men._____



“Holy, Holy, Holy” • St. Edmund Jennings (†1591)

Vatican II Hymnal • Page 151 • ccwatershed.org/vatican

Ho - ly, Ho - ly, Ho - ly Lord God of hosts.

The first system of the hymn is written in G major (one sharp) and 4/4 time. It consists of five measures. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Ho - ly, Ho - ly, Ho - ly Lord God of hosts.' The music features a mix of eighth and quarter notes, with some rests and a final sharp sign in the bass line.

Heav'n and earth are full of your glo - ry. Ho -

The second system continues the melody and bass line. It consists of five measures. The lyrics are: 'Heav'n and earth are full of your glo - ry. Ho -'. The music features a mix of eighth and quarter notes, with some rests and a final sharp sign in the bass line.

san - na in the high - est. Blest is he who comes in the

The third system continues the melody and bass line. It consists of five measures. The lyrics are: 'san - na in the high - est. Blest is he who comes in the'. The music features a mix of eighth and quarter notes, with some rests and a final sharp sign in the bass line.

name of the Lord. Ho - san - na in the high - est.

The fourth system concludes the hymn. It consists of five measures. The lyrics are: 'name of the Lord. Ho - san - na in the high - est.' The music features a mix of eighth and quarter notes, with some rests and a final sharp sign in the bass line.

"Mystery Of Faith" • St. Edmund Jennings (†1591)

Vatican II Hymnal • Page 152 • ccwatershed.org/vatican

Mystérium Fidei • "Mystery Of Faith"

The mys - ter - y of faith. We pro - claim your Death, O Lord,

and pro - fess your Re - sur - rec - tion un - til you come a - gain.

The first system of music is in G minor (one flat) and 4/4 time. It consists of two staves, treble and bass. The melody is in the treble staff, starting on a half note G4, followed by quarter notes A4, Bb4, C5, and D5. The bass staff provides a simple accompaniment. The second system continues the melody with a half note E5, followed by quarter notes D5, C5, Bb4, and A4. The bass staff continues with a half note G3, followed by quarter notes F3, E3, D3, and C3. The system ends with a double bar line.

Amen

... for ev - er — and ev - er. A - - - men, A -

men, A - - - men. —

The first system of music is in G minor (one flat) and 4/4 time. It consists of two staves, treble and bass. The melody is in the treble staff, starting on a half note G4, followed by quarter notes A4, Bb4, C5, and D5. The bass staff provides a simple accompaniment. The second system continues the melody with a half note E5, followed by quarter notes D5, C5, Bb4, and A4. The bass staff continues with a half note G3, followed by quarter notes F3, E3, D3, and C3. The system ends with a double bar line.

“Lamb Of God” • St. Edmund Jennings (†1591)

Vatican II Hymnal • Page 152 • ccwatershed.org/vatican

Lamb of God, — you take a - way the sins — of the world, have

mer - cy on us. Lamb of God, — you take a - way the

sins — of the world, have mer - cy on us. Lamb of God, you

take a - way the sins — of the world, grant us peace. —

Mass of the Prophets and Martyrs

Vatican II Hymnal • Pages 153-155 • ccwatershed.org/vatican

L. Columbkille Simms

p

Lord have mer - cy. Lord have mer - cy. Christ have

6

mer - cy. Christ have mer - cy Lord - - have mer -

12

cy. Lord - - - have mer - - cy.

Gloria in Excelsis

Mass of the Prophets & Martyrs

very broadly ♩ = 65

L. Columbkille Simms

full organ *ff* Glo - ry to God in the high - est,

pedal

4 and on earth peace to peo-ple of good will. We praise You, we bless You,

7 we a-dore You, we glo - ri-fy You - we give you thanks for your great

Gloria in Excelsis

10

add reeds

glo - ry Lord God heavenly King, - O God, al-migh - ty Fa-ther

This block contains the musical notation for measures 10 through 14. It features a vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "glo - ry Lord God heavenly King, - O God, al-migh - ty Fa-ther". Below the vocal line are two staves for piano accompaniment, also in treble and bass clefs. The piano part includes chords and moving lines in both hands.

15

reduce organ or swell

Lord Je-sus Christ on - ly begot - ten Son, Lord God, Lamb of God,

This block contains the musical notation for measures 15 through 18. The vocal line continues with the lyrics: "Lord Je-sus Christ on - ly begot - ten Son, Lord God, Lamb of God,". The piano accompaniment continues with chords and moving lines in both hands.

no ped

19

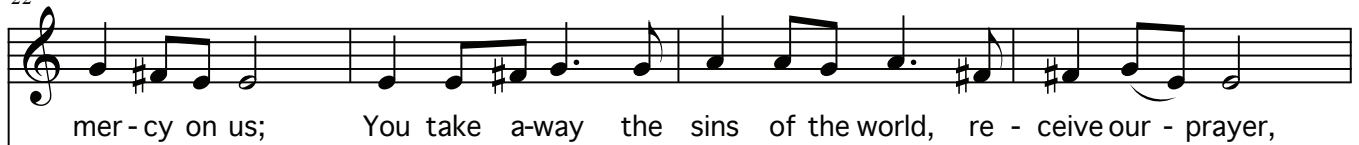
Son of the Fa - ther, You take a way the sins of the world, have

This block contains the musical notation for measures 19 through 22. The vocal line continues with the lyrics: "Son of the Fa - ther, You take a way the sins of the world, have". The piano accompaniment continues with chords and moving lines in both hands.

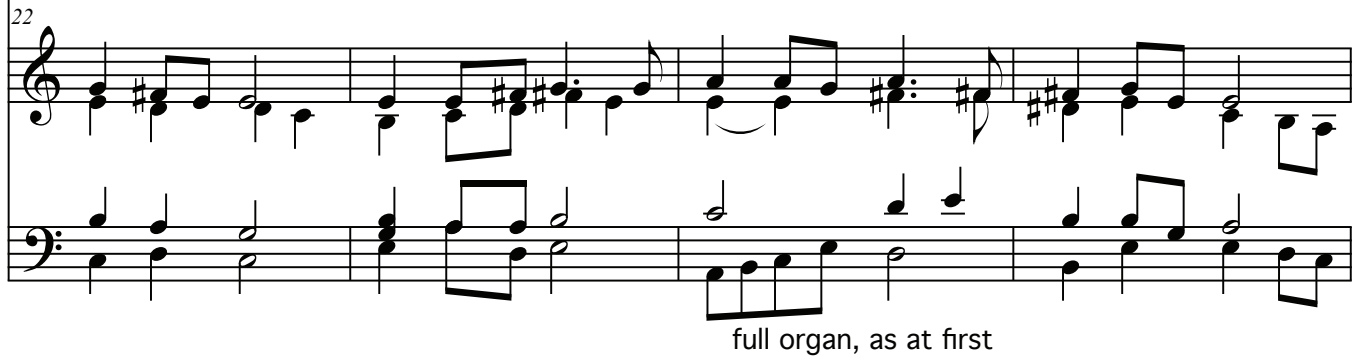
ped

Gloria in Excelsis

22



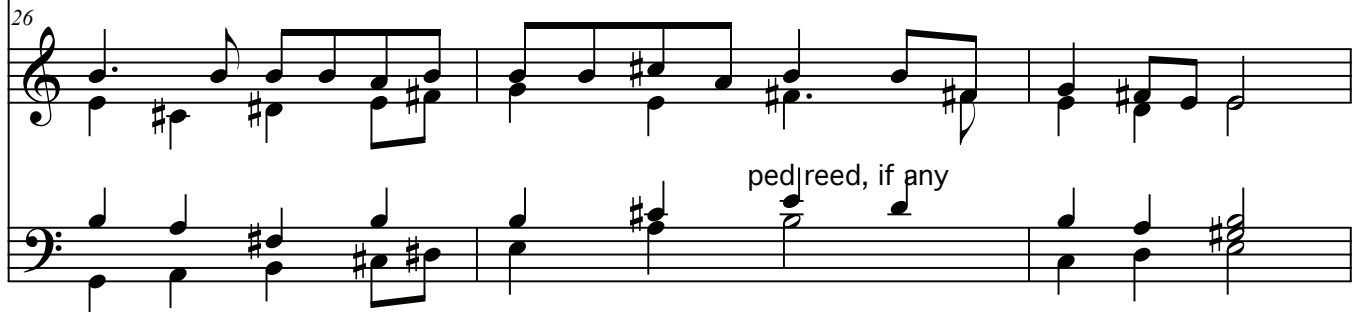
22



26



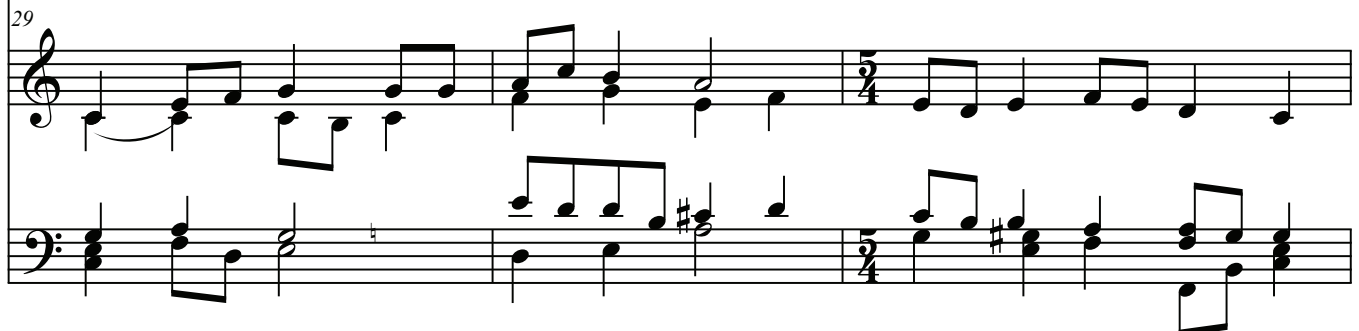
26



29



29



Gloria in Excelsis

32



32



35



35



Sanctus

Mass of the Prophets & Martyrs

L. Columbkille Simms

$\text{♩} = 60$

Ho - ly, Ho - ly, Ho - ly Lord God of hosts -

p
Gt:Pr 8' & SW-GT

p
SW (closed) fl 8,4'

p
ped 16' & Sw - ped

p
(& reed)

p
molto cresc.

6

- - - Heav'n and earth are full of Your glo - ry,

f
close sw

mf
molto cresc.

f

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2
11

Sanctus

Ho - - - san - na in the high - est. Bles - sed is

ff *f* reduce gt

ff *f*

16

He who comes in the name - of the Lord. Ho - - -

cresc... *molto*

21

san - na in the high - est.

ff *ff*

"A" Mystery of Faith

Mass of the Prophets & Martyrs

$\text{♩} = 50$

L. Columbkille Simms

First system of the musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The time signature is 4/4. The key signature has one flat (B-flat). The lyrics are: "We pro - claim your death, O Lord and pro - fess your res - ur -".

Second system of the musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The time signature is 4/4. The key signature has one flat (B-flat). The lyrics are: "rec - tion, un - til You come a gain.".

"B" Mystery of Faith

Mass of the Prophets & Martyrs

♩ = 68

L. Columbkille Simms

When we eat this bread and drink this cup,

The first system of the musical score is in 4/4 time. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, Bb3, and C4. The bass line begins with a half note G2, followed by quarter notes A2, Bb2, and C3. The lyrics 'When we eat this bread and drink this cup,' are written below the vocal line.

we proclaim Your death un - til You come a - gain.

The second system of the musical score continues the melody. It also features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, Bb3, and C4. The bass line begins with a half note G2, followed by quarter notes A2, Bb2, and C3. The lyrics 'we proclaim Your death un - til You come a - gain.' are written below the vocal line.

"C" Mystery of Faith

Mass of the Prophets & Martyrs

L. Columbkille Simms

♩ = 87

Save us, Sav - ior of the world for by Your cross and

This system contains three staves of music in 4/4 time. The top staff is the vocal line, the middle is the alto line, and the bottom is the bass line. The lyrics are: 'Save us, Sav - ior of the world for by Your cross and'.

res - ur - rect - ion You have set us free.

This system contains three staves of music in 4/4 time. The top staff is the vocal line, the middle is the alto line, and the bottom is the bass line. The lyrics are: 'res - ur - rect - ion You have set us free.'.

Great Amen

Mass of the Prophets and Martyrs

$\text{♩} = 50$

L. Columbkille Simms

The musical score is written in 4/4 time with a tempo marking of $\text{♩} = 50$. It consists of three staves. The top staff is a vocal line with lyrics: "A - men" followed by a long horizontal line, then "A - men A - - men". The middle and bottom staves are piano accompaniment. The piano part begins with a "ped" (pedal) marking. The melody is simple and hymn-like, with a final cadence on a whole note.

Agnus Dei

Mass of the Prophets & Martyrs

L. Columbkille Simms

flowing, not slow, in 2

flutes 8' & 4' sw, & 8' fl, gr.

Lamb of God Lamb of

6

God You take a - way the sins - of the world, have

11

mer - - cy on us, have mer - - cy on

us. world, grant - - us

peace. - - - - - gra - - - - -

- nt us peace.

Kyrie I • Graduale Romanum

Vatican II Hymnal • Page 159 • Accompaniment by Canon Jules Van Nuffel • ccwatershed.org/vatican

VIII. Ky - ri - e * e - lé - i - son. Ky - ri - e



e - lé - i - son. Ky - ri - e e - lé - i - son. Chri -



- ste e - lé - i - son. Chri - ste



e - lé - i - son. Chri - ste e - lé - i - son.



Ky - ri - e e - lé - i - son. Ky - ri - e



e - lé - i - son. Ky - ri - e * e - lé - i - son.



Gloria I • Graduale Romanum

Vatican II Hymnal • Pages 159-160 • Accompaniment by Canon Jules Van Nuffel • ccwatershed.org/vatican

Gló - ri - a in ex - celsis De - o. Et in ter - ra

pax ho - mí - ni - bus bo - nae vo - lun - tá - tis. Lau - dá - mus te.

Be - ne - di - ci - mus te. Ad o - rá - mus te. Glo - ri - fi - cá -

- mus te. Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam

gló - ri - am tu - am. Dó - mi - ne De - us, Rex cœ - lé - stis.

The musical score is written for piano accompaniment, consisting of four systems of music. Each system includes a treble and bass staff joined by a brace. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are in Latin and are written above the treble staff. The first system is marked with a Roman numeral 'IV.' in the left margin. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The overall style is that of a traditional liturgical hymn.

De - us Pa - ter o - mni - po - tens. Dó - mi - ne Fi - li u -

- ni - gé - ni - te Je - su Chri - ste. Dó - mi - ne De - us. A -

- gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - cá - ta

mun - di. mi - se - ré - re no - bis. Qui tol - lis pec - cá - ta mun - di.

sús - ci - pe de - pre - ca - ti - ó - nem no - stram. Qui

se - des ad d́ex - te - ram Pa - tris, mi - se - ré - re no - bis.

Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó - mi - nus.

Tu so - lus Al - tís - si - mus, Je - su Chri - ste. Cum San - cto Spí - ri - tu,

in gló - ri - a De - i Pa - tris. A - men.

Gloria I • English Adaptation by Bruce E. Ford

Vatican II Hymnal • Pages 161-162 • ccwatershed.org/vatican

The organ accompaniment for the English version has not been completed.

In the meantime, we have included the Latin version by Henri Potiron.

Gloria.
IV

Gló-ri - a in ex - cél - sis Dé - o. Et in tér -



ra pax ho - mí - ni - bus bó - næ vo - lun - tá - tis. Lau - dá - mus te.



Be - ne - dí - ci - mus te. Ad - o - rá - mus te. Glo - ri - fi - cá - mus te.



Grá - ti - as á - gi - mus tí - bi pró - pter má - gnam gló - ri - am tú - am.



Dó - mi - ne Dé - us, Rex cæ - lé - stis, Dé - us Pá - ter o -



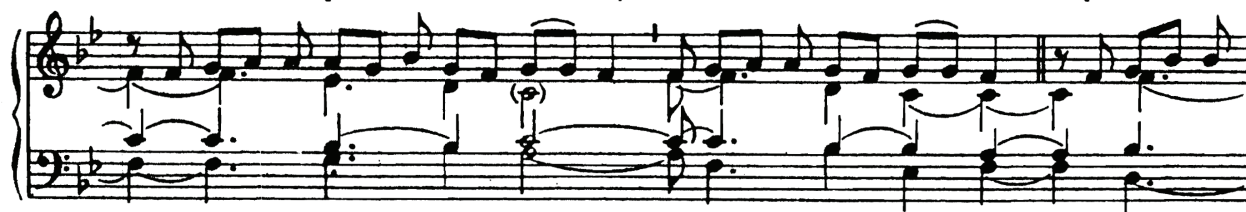
mní - po - tens. Dó - mi - ne Fí - li u - ni - gé - ni - te Jé - su Chrí - ste.



Dó - mi - ne Dé - us, A - gnus Dé - i, Fí - li - us Pá - tris.



Qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis. Qui tól - lis



pec - cá - ta mún - di, sú - sci - pe de - pre - ca - ti - ó - nem nó - stram.



Qui sé - des ad dex - te - ram Pá - tris, mi - se - ré - re nó - bis. Quó - ni - am



tu solus sán - ctus. Tu só - lus Dó - mi - nus. Tu só - lus Al - tí - ssi - mus Jé - su Chrí - ste.




Com Sán - cto Spí - ri - tu, in gló - ri - a Dé - i Pá - tris. Á - - - - - men.



Sanctus I • Graduale Romanum

Vatican II Hymnal • Page 162 • Accompaniment by Canon Jules Van Nuffel • ccwatershed.org/vatican

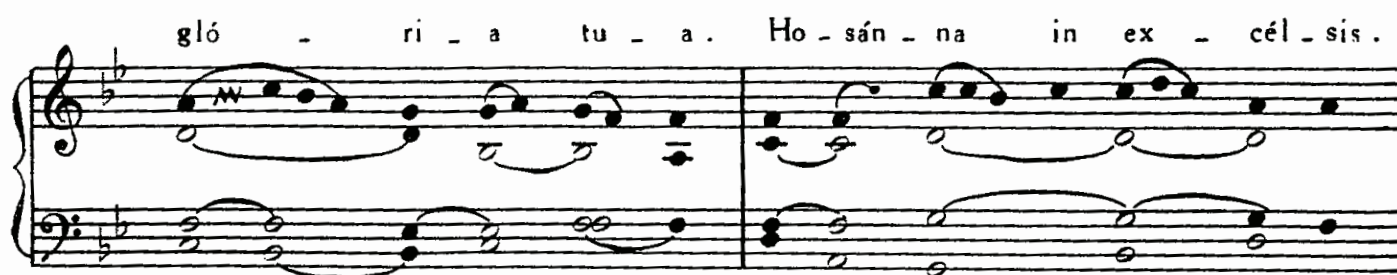
IV. San - ctus, * San - ctus, San - ctus Dó - mi - nus



De - us Sá - ba - oth. Ple - ni sunt coe - li et ter - ra



gló - ri - a tu - a. Ho - sán - na in ex - cé - lis.



Be - ne - dí - ctus qui ve - nit io nó - mi - ne Dó - mi - ni.



Ho - sán - na in ex - cé - lis.



Agnus Dei I • Graduale Romanum

Vatican II Hymnal • Page 162 • Accompaniment by Canon Jules Van Nuffel • ccwatershed.org/vatican

IV. A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

mi - se - ré - re no - bis. A - gnus De - i, *

qui tol - lis pec - cá - ta mun - di : mi - se - ré - re

no - bis. A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

do - na no - bis pa - cem.

Kyrie VIII • Graduale Romanum

Vatican II Hymnal • Page 163 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

V. Ky - ri - e * e - lé - i - son .

Ky - ri - e e - lé - i - son .

Ky - ri - e e - lé - i - son .

Chri - ste e - lé - i - son .

Chri - ste e - lé - i - son .

Chri - ste e - lé - i - son .

This musical system features a treble and bass staff in G major (one sharp). The melody in the treble staff begins with a half note G4, followed by a quarter note A4, a dotted quarter note B4, and an eighth note C5. This is followed by a half note D5, a quarter note E5, a dotted quarter note F#5, and an eighth note G5. The melody then descends: a half note F#5, a quarter note E5, a dotted quarter note D5, and an eighth note C5. The phrase concludes with a half note B4, a quarter note A4, and a dotted half note G4. The bass staff provides a harmonic accompaniment with a half note G3, a quarter note A3, a dotted quarter note B3, and an eighth note C4, followed by a half note D4, a quarter note E4, a dotted quarter note F#4, and an eighth note G4. The system ends with a double bar line.

Ky - ri - e e - lé - i - son .

This musical system continues the melody from the previous system. It begins with a half note G4, a quarter note A4, a dotted quarter note B4, and an eighth note C5. This is followed by a half note D5, a quarter note E5, a dotted quarter note F#5, and an eighth note G5. The melody then descends: a half note F#5, a quarter note E5, a dotted quarter note D5, and an eighth note C5. The phrase concludes with a half note B4, a quarter note A4, and a dotted half note G4. The bass staff provides a harmonic accompaniment with a half note G3, a quarter note A3, a dotted quarter note B3, and an eighth note C4, followed by a half note D4, a quarter note E4, a dotted quarter note F#4, and an eighth note G4. The system ends with a double bar line.

Ky - ri - e e - lé - i - son .

This musical system continues the melody from the previous system. It begins with a half note G4, a quarter note A4, a dotted quarter note B4, and an eighth note C5. This is followed by a half note D5, a quarter note E5, a dotted quarter note F#5, and an eighth note G5. The melody then descends: a half note F#5, a quarter note E5, a dotted quarter note D5, and an eighth note C5. The phrase concludes with a half note B4, a quarter note A4, and a dotted half note G4. The bass staff provides a harmonic accompaniment with a half note G3, a quarter note A3, a dotted quarter note B3, and an eighth note C4, followed by a half note D4, a quarter note E4, a dotted quarter note F#4, and an eighth note G4. The system ends with a double bar line.

Ky - ri - e * ** e - lé - i - son .

This musical system continues the melody from the previous system. It begins with a half note G4, a quarter note A4, a dotted quarter note B4, and an eighth note C5. This is followed by a half note D5, a quarter note E5, a dotted quarter note F#5, and an eighth note G5. The melody then descends: a half note F#5, a quarter note E5, a dotted quarter note D5, and an eighth note C5. The phrase concludes with a half note B4, a quarter note A4, and a dotted half note G4. The bass staff provides a harmonic accompaniment with a half note G3, a quarter note A3, a dotted quarter note B3, and an eighth note C4, followed by a half note D4, a quarter note E4, a dotted quarter note F#4, and an eighth note G4. The system ends with a double bar line.

Mass VIII (Missa de Angelis) pages 163-167

Please Note:

More than eighteen (18) complete organ accompaniments for Mass VIII can be downloaded by visiting ccwatershed.org/vatican.

Here are two examples, the first by Henri Potiron and the second by Flor Peeters:

Kyrie.
V



Ký-ri - e - * e - - - - - lé-i-son. *ij.*


This musical score is for the Kyrie V by Henri Potiron. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a long note on 'e' followed by a melodic phrase on 'lé-i-son'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Christe - - - - - e - - - - - lé-i-son. *ij.* Ký-ri-e



This musical score is for the Christe by Flor Peeters. It continues the vocal and piano lines. The vocal line has a long note on 'e' followed by 'lé-i-son' and then 'Ký-ri-e'. The piano accompaniment continues with a similar harmonic texture, featuring chords and moving lines in both hands.

e - - - - - lé-i-son. *ij.* Ký-ri-e - - - - - * - - - - - ** e - - - - - lé-i-son.



This musical score is for the Kyrie-e by Flor Peeters. It continues the vocal and piano lines. The vocal line has a long note on 'e' followed by 'lé-i-son' and then 'Ký-ri-e'. The piano accompaniment continues with a similar harmonic texture, featuring chords and moving lines in both hands.

Ky - ri - e e - - lé - i - son

p (pp)

Chri - ste e - - lé - i - son Ky - ri - e

e - - lé - i - son Ky - ri - e

e - - lé - i - son

Note the contrapuntal lines in the middle Parts. Such accompaniments can be sustained only by soft 8' stops, never exceeding a « p » nuance.

Yet another example is that in which the melody is kept in the lower part and the harmonic « web » is suspended in the upper part as a frail, ethereal veil.

The use of this accompaniment containing sometimes harsh dissonances, musical images derived from occurring themes, etc., is in conformity with modern musical thought. It should of course be understood that such accompaniments are suitable only for very *small* groups, better still for one or two highly « Stylised » Soloists.

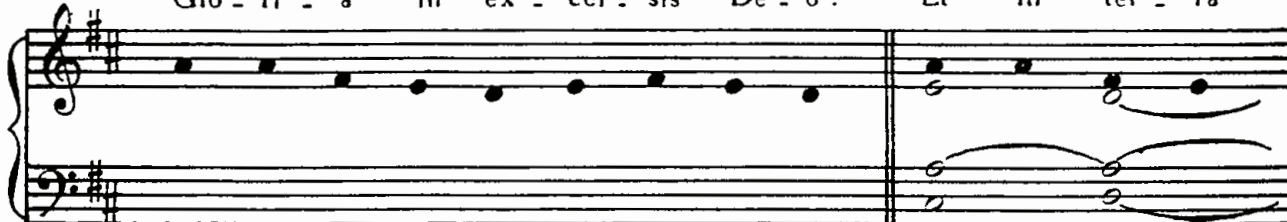
The artistic adaptation of this accompaniment demands, not only from the chanter, but above all from the accompanist, a profound appreciation of the aesthetics and soul of this music, and an adequate knowledge of the craft, as much from the purely musical point of view as from that of the Liturgy.

It is a style that most certainly should not be light-heartedly or frivolously attempted, above all by the inexpert.

Gloria VIII • Graduale Romanum

Vatican II Hymnal • Pages 163-164 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

V. Gló - ri - a in ex - cél - sis De - o . Et in ter - ra



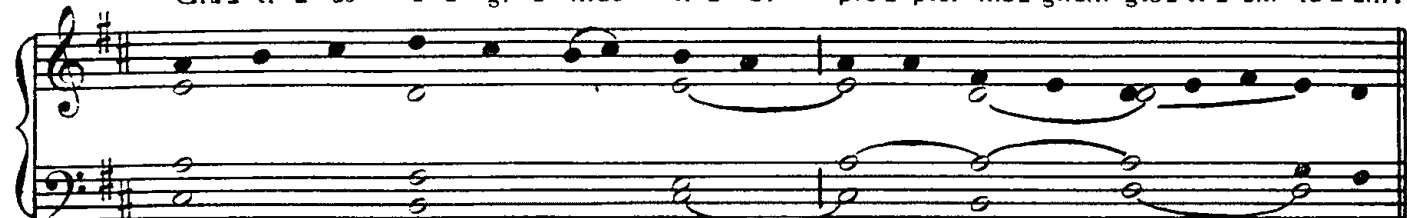
paz ho - mi - ni - bus bo - næ vo - lun - tá - tis . Lau - dá - mus te .



Be - ne - dí - ci - mus te . Ad o - rá - mus te . Glo - ri - fi - cá - mus te .



Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam gló - ri - am tu - am .



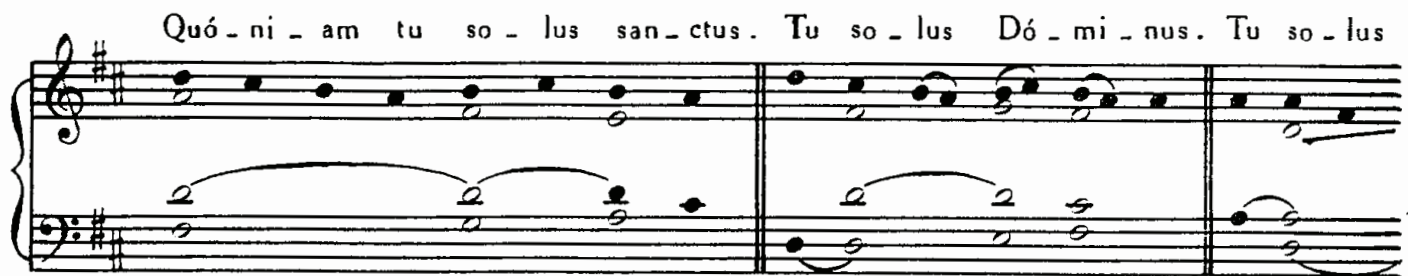
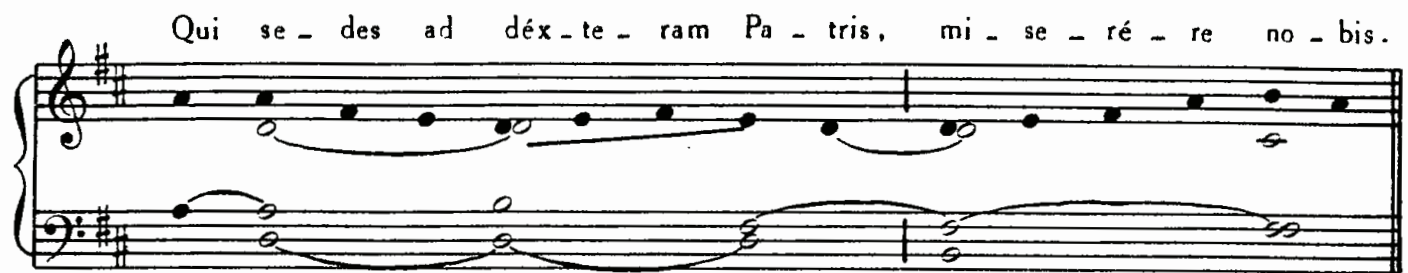
Dó - mi - ne De - us, Rex cœ - lé - stis, De - us Pa - ter o - mní - po - tens.

Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su Chri - ste.

Dó - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris, Qui tol -

- lis pec - cá - ta mun - di, mi - se - ré - re no - bis. Qui tol - lis pec -

- cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram.



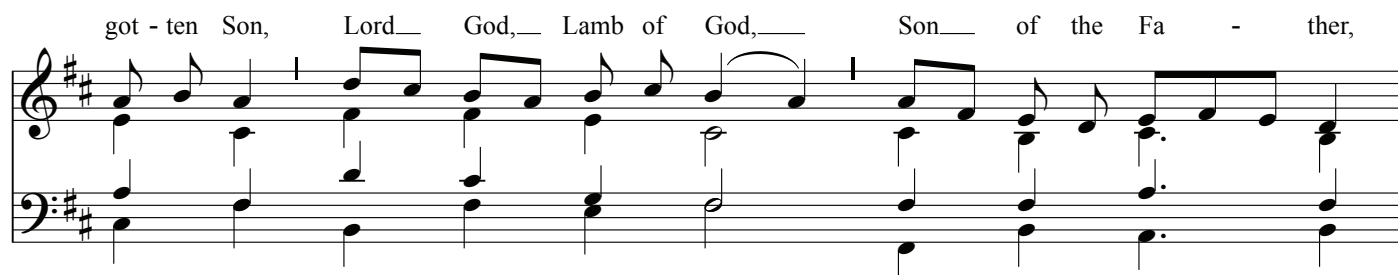
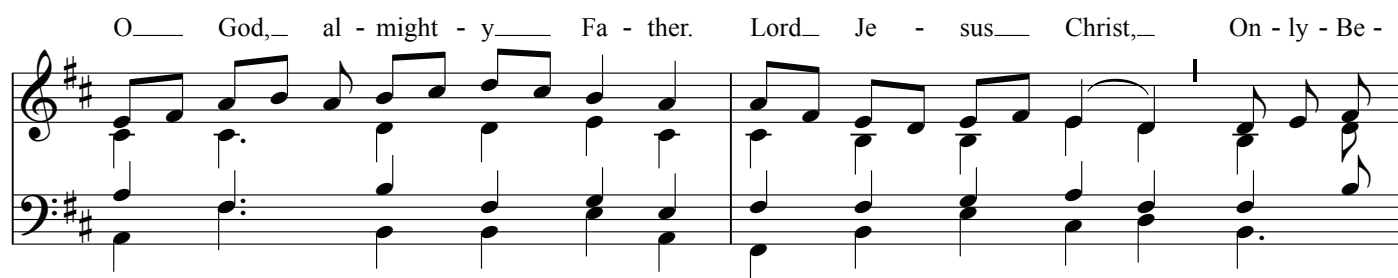
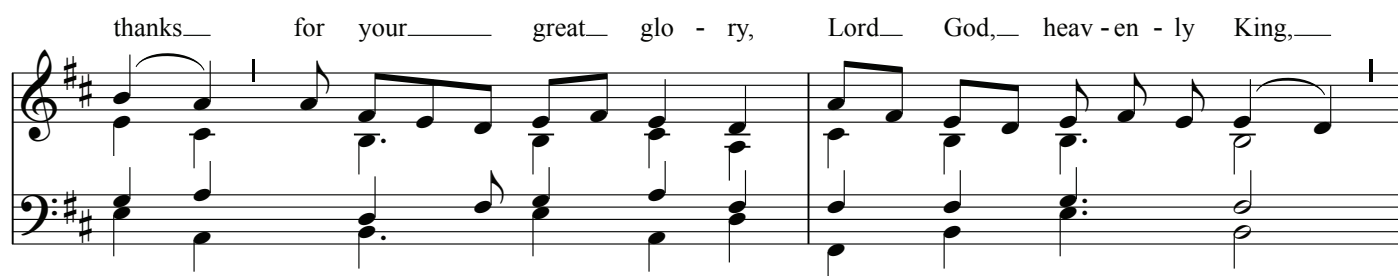
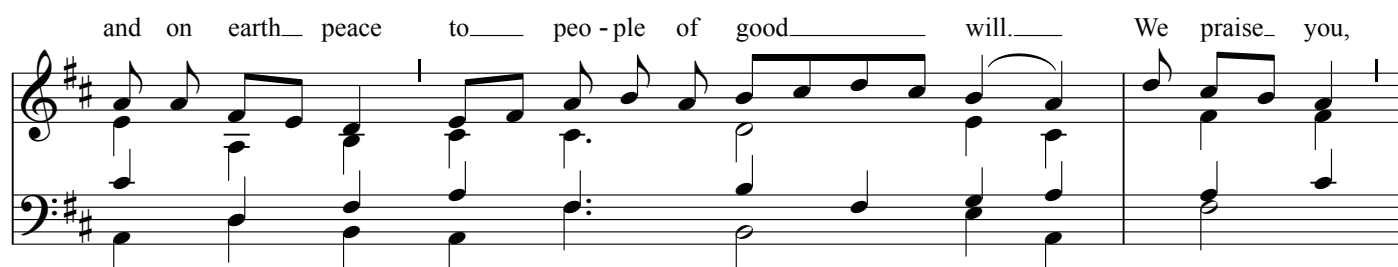
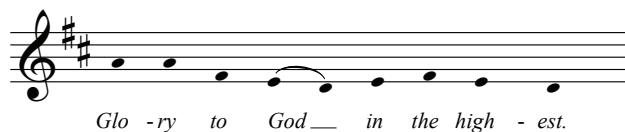
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Gloria VIII • English Adaptation by Bruce E. Ford

Vatican II Hymnal • Pages 165-166 • ccwatershed.org/vatican

when possible, intoned by celebrant



you take a - way the sins of the world, have mer - cy on us;

you take a - way the sins of the world, re - ceive our prayer;

you are seat - ed at the right hand of the Fa - ther, have mer - cy on us.

For you a - lone are the Ho - ly One, you a - lone are the Lord,

you a - lone are the Most High, Je - sus Christ, with the Ho - ly

Spir - it, in the glo - ry of God the Fa - ther. A - - - men.

Harmonization by Bruce E. Ford

Sanctus VIII • Graduale Romanum

Vatican II Hymnal • Pages 166-167 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

San - ctus, * San - ctus, San - ctus, Dó -

VI.

- mi - nus De - us Sá - - - ba - oth.

VI.

Ple - ni sunt cœ - li et ter - ra gló - ri - a tu - a.

VI.

Ho - sán - na in ex - cél - sis. Be - ne - dí - ctus qui

ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na

in ex - cél - sis.

Sanctus VIII • English Adaptation by Bruce E. Ford


Vatican II Hymnal • Page 166-167 • ccwatershed.org/vatican

The organ accompaniment for the English version has not been completed.


In the meantime, we have included the Latin version by Henri Potiron.

Sán - - ctus, * Sán - ctus, Sán - - ctus Dó - -

Sanctus.
VI



mi - nus Dé-us Sá - - ba - oth. Plé-ni sunt cæ - li et



tér - ra gló-ri - a tú - a. Ho-sán - na in ex - cél - - sis.



Be-ne - dí - - ctus qui vé - - nit — in nó-mi-ne Dó - mi-ní.



Ho - sán - - na in ex - cél - - sis.



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Agnus Dei VIII • Graduale Romanum

Vatican II Hymnal • Page 167 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

VI.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

mi - se - ré - re no - bis. A - gnus De - i, * qui tol -

- lis pec - cá - ta mun - di : mi - se - ré - re no - bis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

do - na no - bis pa - cem.

F. P.

Kyrie IX • Graduale Romanum

Vatican II Hymnal • Page 168 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

I. Ky - ri - e * e - lé - i - son. Ky - ri - e

e - lé - i - son. Ky - ri - e e - lé - i - son. Chri - ste

e - lé - i - son. Chri - ste e - lé - i - son. Chri - ste

e - lé - i - son. Ky - ri - e e - lé - i - son.

Ky - ri - e e - lé - i - son. Ky - ri - e *

** e - lé - i - son.

Gloria IX • Graduale Romanum

Vatican II Hymnal • Page 168 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

VII.

Gló - ri - a in ex - cél - sis De - o . Et in ter - ra

pax ho - mí - ni - bus bo - næ vo - lun - tá - tis . Lau - dá - mus te .

Be - ne - dí - ci - mus te . Ad - o - rá - mus te .

Glo - ri - fi - cá - mus te . Grá - ti - as á - gi - mus ti - bi pro - pter

ma - gnam gló - ri - am tu - am . Dó - mi - ne De - us, Rex cœ - lé - stis .

De - us Pa - ter o - mní - po - tens. Dó - mi - ne Fi - li ú - ni - gé - ni - te

Je - su Chri - ste. Dó - mi - ne De - us, A - gnus De - i, Fi - li - us

Pa - tris. Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis.

Qui tol - lis pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti -

- ó - nem no - stram. Qui se - des ad dexte - ram Pa - tris, mi - se -



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ccwatershed.org/vatican

Gloria IX • English Adaptation by Bruce E. Ford

Vatican II Hymnal • Page 170-171 • ccwatershed.org/vatican

The organ accompaniment for the English version has not been completed.

In the meantime, we have included the Latin version by Henri Potiron.

Gloria.
VII

Gló - ri - a in ex - celsis Dé - o. Et in tér - ra pax ho - mí - ni - bus



bónae voluntá - tis. Laudá - mus te. Bene - dí - cimus te. A - do - rá - mus te.



Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus tí - bi própter má - gnam gló - ri - am tú - am.



Dó - mi - ne Dé - us, Rex cae - lé - stis, Dé - us Pá - ter o - mní - po - tens.



Dó.mi.ne Fí.li u-ni-gé - ni.te Jé-su Chrí - ste. Dó - mi.ne Dé.us, A - gnus Dé.i,



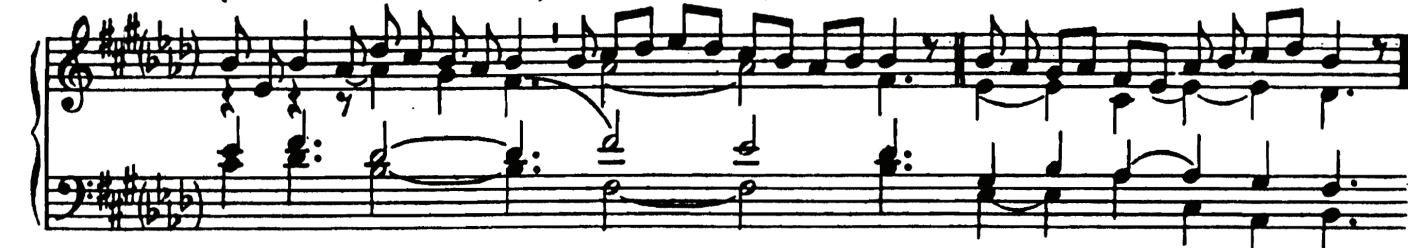
Fí.li.us Pá - tris. Qui tól - lis pec.cá.ta mún - di, mi.se.re - re nó - bis.



Qui tól - lis pec.cá.ta mún - di, sú - sci.pe depre.ca.ti.ó - nem nó - stram.



Qui sédes ad dexte. ram Pátris, mi.se - ré - re nó - bis. Quóni.am tu só.lus sán - ctus.



Tu só.lus Dó.minus. Tu só.lus Al - tís - si.mus, Já.su Chrí - ste. Cum Sán - cto



Spí.ri.tu, in gló.ri.a Dé.i Pá - tris. A - - - - - men.



Sanctus IX • Graduale Romanum

Vatican II Hymnal • Pages 171-172 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

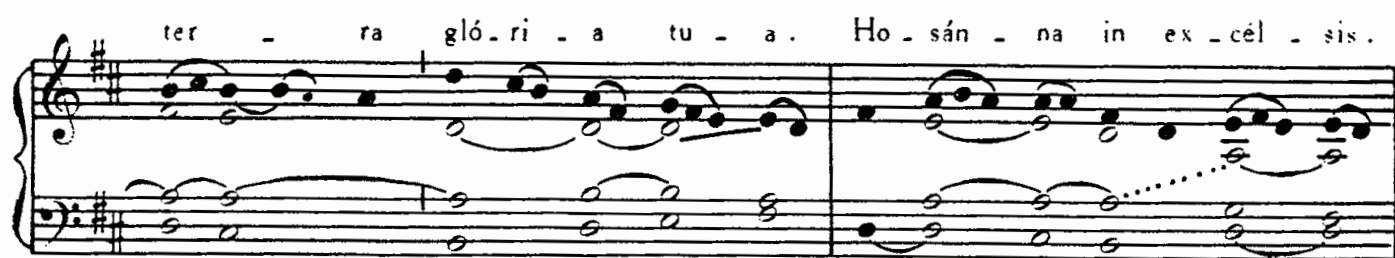
V. San - ctus,* San - ctus, San - ctus



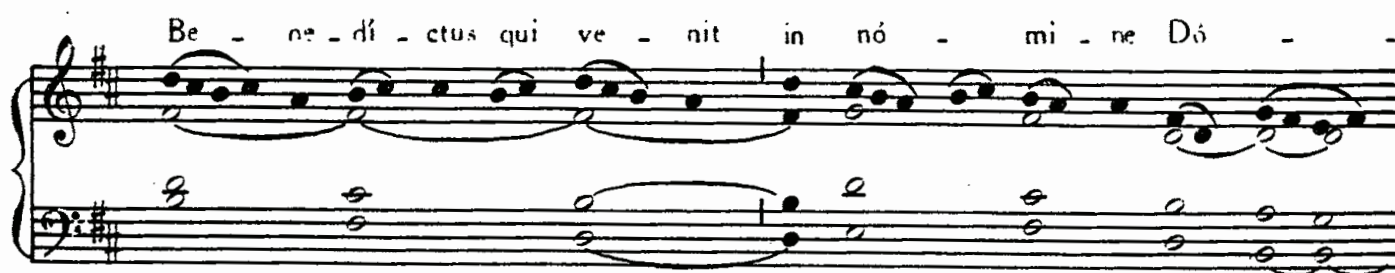
Dó - mi - nus De - us Sá - ba - oth. Ple - ni sunt cœ - li et



ter - ra gló - ri - a tu - a. Ho - sán - na in ex - cël - sis.



Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó -



- mi - ni. Ho - sán - na in ex - cël - sis.



Sanctus IX • English Adaptation by Bruce E. Ford

Vatican II Hymnal • Page 172 • ccwatershed.org/vatican

The organ accompaniment for the English version has not been completed.

In the meantime, we have included the Latin version by Henri Potiron.

Sanctus V

Sán - ctus, Sán - ctus, Sán - ctus Dó.mi-nus Dé - us Sá -

ba - oth. Plé-ni sunt cæ-li et tér - ra gló-ri - a tú - a. Ho-sán -

na in ex-cél - sis. Be - ne-dí - ctus qui ve - nit in nó - mi - ne

Dó - mi - ni. Ho - sán - na in ex - cél - sis

Agnus Dei IX • Graduale Romanum

Vatican II Hymnal • Page 173 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

V. A - gnus De - i, * qui tol - lis pec - cá - ta

mun - di: mi - se - ré - re no - bis. A - gnus De - i, *

qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

A - gnus De - i * qui tol - lis pec - cá - ta mun - di:

do - na no - bis pa - cem.

Kyrie X • Graduale Romanum

Vatican II Hymnal • Page 174 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

I. Ky - ri - e * e - lé - i - son. Ky - ri - e e -

. lé - i - son. Ky - ri - e e - lé - i - son. Chri - ste e - lé - i - son.

Chri - ste e - lé - i - son. Chri - ste e - lé - i - son.

Ky - ri - e e - lé - i - son. Ky - ri - e e - lé - i - son.

Ky - ri - e * **

e - lé - i - son.

The musical score is written for piano accompaniment, consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into six systems, each with a line of Latin lyrics above the staff. The lyrics are: 'Ky - ri - e * e - lé - i - son. Ky - ri - e e -', '. lé - i - son. Ky - ri - e e - lé - i - son. Chri - ste e - lé - i - son.', 'Chri - ste e - lé - i - son. Chri - ste e - lé - i - son.', 'Ky - ri - e e - lé - i - son. Ky - ri - e e - lé - i - son.', 'Ky - ri - e * **', and 'e - lé - i - son.'. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. The piano part includes a 'I.' marking at the beginning of the first system. The score is set in a clean, professional layout with clear notation and lyrics.

Gloria X • Graduale Romanum

Vatican II Hymnal • Pages 174-175 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

VIII.

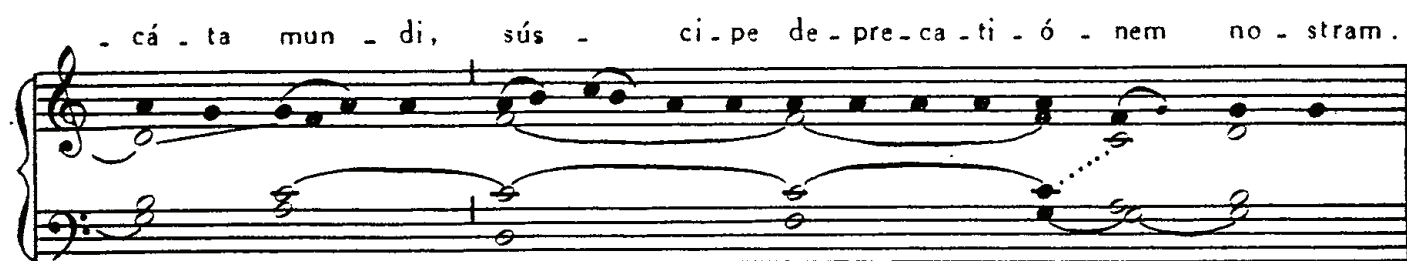
Gló - ri - a in ex - cél - sis De - o . Et in ter - ra pax

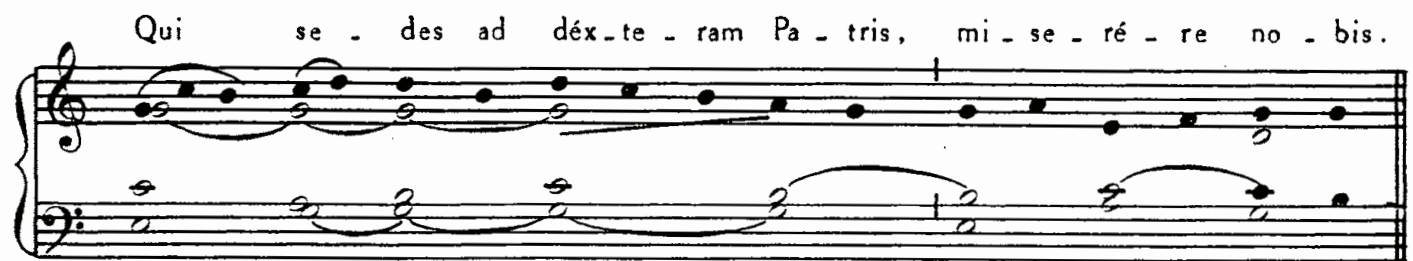
ho - mí - ni - bus bo - næ vo - lun - tá - tis . Lau - dá - mus te . Be - ne -

- di - ci - mus te . Ad - o - rá - mus te . Glo - ri - fi - cá - mus te .

Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam gló - ri - am tu - am .

The image displays a musical score for the Gloria X from the Graduale Romanum. It consists of four systems of piano accompaniment, each with a treble and bass staff. The lyrics are written above the staves. The first system is marked 'VIII.' and includes the lyrics 'Gló - ri - a in ex - cél - sis De - o . Et in ter - ra pax'. The second system continues with 'ho - mí - ni - bus bo - næ vo - lun - tá - tis . Lau - dá - mus te . Be - ne -'. The third system continues with '- di - ci - mus te . Ad - o - rá - mus te . Glo - ri - fi - cá - mus te .'. The fourth system concludes with 'Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam gló - ri - am tu - am .'. The music is written in a simple, melodic style with various note values and rests.





Sanctus X • Graduale Romanum

Vatican II Hymnal • Page 176 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

IV. San - ctus. * San - ctus, San - ctus Dó - mi - nus De - us

Sá - ba - oth. Ple - ni sunt cœ - li et ter - ra gló - ri - a tu - a.

Ho - sán - na in ex - cél - sis. Be - ne - dí - ctus qui ve - nit

in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.

Agnus Dei X • Graduale Romanum

Vatican II Hymnal • Page 176 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

IV. A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

mi - se - ré - re no - bis. A - gnus De - i, * qui tol - lis pec - cá - ta

mun - di : mi - se - ré - re no - bis. A - gnus De - i, * qui tol - lis

pec - cá - ta mun - di : do - na no - bis pa - cem .

F. P.

Agnus Dei X • Graduale Romanum

Vatican II Hymnal • Page 176 • Accompaniment by Henri Potiron • ccwatershed.org/vatican

A - gnus Dé - i, * qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis.

Agnus.
IV



Agnus Dé - i, * qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis. A - gnus Dé - i, *



Alternate ending:

qui tól - lis pec - cá - ta mún - di, dó - na nó - bis pá - cem. dó - na nó - bis pá - cem



Kyrie XI • *Graduale Romanum*

Vatican II Hymnal • Page 177 • Accompaniment by Gustaaf Nees • ccwatershed.org/vatican

I. Ky - ri - e * e - - - - - lé - i - son. Ky - ri - e

e - - - - - lé - i - son. Ky - ri - e e - - - - -

- lé - i - son. Chri - ste e - - - - - lé - i - son.

Chri - ste e - - - - - lé - i - son. Chri - ste

e - - - - - lé - i - son. Ky - ri - e e - - - - -

lé - i - son. Ky - ri - e e - - - lé - i - son. Ky - ri -
 - e * e - - - lé - i - son.

An alternate version (by Flor Peeters):

Ky - ri - e e - - - lé - i - son. *ij.* Chri - ste
 I
 e - - - - - lé - i - son. *ij.* Ky - ri - e e - - -
 lé - i - son. *ij.* Ky - ri - e * e - - - - - lé - i - son.

Gloria XI • Graduale Romanum

Vatican II Hymnal • Pages 177-178 • Accompaniment by Gustaaf Nees • ccwatershed.org/vatican

II. Gló - ri - a in ex - cél - sis De - o . Et in ter - ra

pax ho - mí - ni - bus bo - næ vo - lun - tá - tis . Lau - dá - mus te .

Be - ne - di - ci - mus te . Ad - o - rá - mus te . Glo - ri - fi - cá - mus

te . Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam

gló - ri - am tu - am. Dó - mi - ne De - us, Rex cœ - lé - stis, De - us

Pa - ter o - mní - po - tens. Dó - mi - ne Fi - li u - ni - gé - ni - te

Je - su Chri - ste, Dó - mi - ne De - us, A - gnus De - i. Fi - li - us Pa - tris.

Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis. Qui tol - lis

pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram.

pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram.

Qui se - des ad dēx - te - ram Pa - tris, mi - se - ré - re no - bis.

Quó - ni - am tu so - lus san - ctus, Tu so - lus Dó - mi - nus. Tu so -

- lus Al - tís - si - mus, Je - su Chri - ste. Cum San - cto Spí - ri - tu.

in gló - ri - a De - i Pa - tris. A - men.

Sanctus XI • Graduale Romanum

Vatican II Hymnal • Page 179 • Accompaniment by Gustaaf Nees • ccwatershed.org/vatican

II. San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us

Sá - ba - oth. Ple - ni sunt cœ - li et ter - ra gló -

- ri - a tu - a. Ho - sán - na in ex - cél - sis.

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó -

- mi - ni. Ho - sán - na in ex - cél - sis.

Agnus Dei XI • Graduale Romanum

Vatican II Hymnal • Page 180 • Accompaniment by Gustaaf Nees • ccwatershed.org/vatican

I.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

mi - se - ré - re no - bis. A - gnus De - i, * qui tol - lis pec -

- cá - ta mun - di : mi - se - ré - re no - bis. A - gnus De - i, *

qui tol - lis pec - cá - ta mun - di : do - na no - bis pa - cem.

Kyrie XII • Graduale Romanum

Vatican II Hymnal • Page 181 • Accompaniment by Gustaaf Nees • ccwatershed.org/vatican

VIII.

The musical score is written for piano accompaniment, consisting of a treble and bass staff joined by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into six systems, each with a line of Latin lyrics above the treble staff. The lyrics are: Ky-ri-e, e-lé-i-son. Ky-ri-e; e-lé-i-son. Ky-ri-e, e-lé-i-son.; Chri-ste, e-lé-i-son. Chri-ste, e-lé-i-son.; Chri-ste, e-lé-i-son. Ky-ri-e, e-lé-i-son.; Ky-ri-e, e-lé-i-son. Ky-ri-e; and * e-lé-i-son. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. There are several measures with repeat signs (double dots) and some measures with a fermata. The piano part includes chords and single notes, with some measures featuring a fermata. The score is marked with a Roman numeral 'VIII.' at the beginning of the first system.

Ky-ri-e e-lé-i-son. Ky-ri-e

e-lé-i-son. Ky-ri-e e-lé-i-son.

Chri-ste e-lé-i-son. Chri-ste e-lé-i-son.

Chri-ste e-lé-i-son. Ky-ri-e e-lé-i-son.

Ky-ri-e e-lé-i-son. Ky-ri-e

* e-lé-i-son.

Gloria XII • Graduale Romanum

Vatican II Hymnal • Pages 181-182 • Accompaniment by Gustaaf Nees • ccwatershed.org/vatican

IV. Gló - ri - a in ex - cēl - sis De - o. Et in ter - ra



pax ho - mí - ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus te.



Be - ne - dí - ci - mus te. Ad - o - rá - mus te. Glo - ri - fi - cá - mus te.



Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam gló - ri - am tu - am.



Dó - mi - ne De - us, Rex. cœ - lé - stis, De - us Pa - ter o - mní - po - tēns.



Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su Chri - ste. Dó - mi - ne

De - us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - cá - ta

mun di, mi - se - ré - re no - bis. Qui tol - lis pec - cá - ta mun - di,

sús - ci - pe de - pre - ca - ti - ó - nem no - stram. Qui se - des ad

déx - te - ram Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu

so - lus san - ctus. Tu so - lus Dó - mi - nus. Tu so - lus Al - tis - si - mus.

Je - su Chri - ste. Cum San - cto Spí - ri - tu, in gló - ri - a

De - i Pa - tris. A - - - men.

Sanctus XII • Graduale Romanum

Vatican II Hymnal • Page 182 • Accompaniment by Gustaaf Nees • ccwatershed.org/vatican

II.

San - ctus, * San - ctus, San - ctus

Dó - mi - nus De - us Sá - ba - oth. Ple - ni sunt cœ - li et ter - ra

glo - ri - a tu - a. Ho - sán - na in ex - cél - sis.

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni.

Ho - sán - na in ex - cél - sis.

Agnus Dei XII • Graduale Romanum

Vatican II Hymnal • Page 183 • Accompaniment by Gustaaf Nees • ccwatershed.org/vatican

II.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

mi - se - ré - re no - bis. A - gnus De - i, * qui tol - lis pec -

- cá - ta mun - di: mi - se - ré - re no - bis. A - gnus De - i, *

qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem.

Agnus Dei XII • Graduale Romanum

Vatican II Hymnal • Page 183 • Accompaniment by Henri Potiron • ccwatershed.org/vatican

A - gnus Dé - i, * qui tól - lis pec - cá - ta mún - di, mi - se -

Agnus.
II

ré - re nó - bis. Agnus Dé - i, * qui tól - lis pec - cá - ta mún - di, mi - se - ré - re nó - bis.

A - gnus Dé - i, * qui tól - lis pec - cá - ta mún - di, dó - na nó - bis pá - cem.

Kyrie XIII • Graduale Romanum

Vatican II Hymnal • Page 184 • Accompaniment by Gustaaf Nees • ccwatershed.org/vatican

I.

Ky - ri - e e - lé - i - son. Ky - ri - e

e - lé - i - son. Ky - ri - e e - lé - i - son.

Chri - ste e - lé - i - son. Chri - ste

e - lé - i - son. Chri - ste e - lé - i - son.

Ky - ri - e e - lé - i - son. Ky - ri - e

e - lé - i - son. Ky - ri - e *

** e - lé - i - son.

Gloria XIII • Graduale Romanum

Vatican II Hymnal • Accompaniment by Gustaaf Nees • Pages 184-185 • ccwatershed.org/vatican

I.

Gló-ri - a in ex - cél - sis De - o . Et in ter - ra

pax ho - mí - ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus te .

Be - ne - dí - ci - mus te . Ad - o - rá - mus te . Glo - ri - fi - cá - mus te .

Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam gló - ri - am tu - am .

Dó - mi - ne De - us, Rex cœ - lé - stis, De - us Pa - ter o - mní - po - tens .

The image displays a musical score for the Gloria XIII Graduale Romanum. It consists of five systems of piano accompaniment, each with a treble and bass staff. The lyrics are written above the staves. The first system is marked 'I.' and includes the lyrics 'Gló-ri - a in ex - cél - sis De - o . Et in ter - ra'. The second system continues with 'pax ho - mí - ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus te .'. The third system has 'Be - ne - dí - ci - mus te . Ad - o - rá - mus te . Glo - ri - fi - cá - mus te .'. The fourth system reads 'Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam gló - ri - am tu - am .'. The fifth system concludes with 'Dó - mi - ne De - us, Rex cœ - lé - stis, De - us Pa - ter o - mní - po - tens .'. The music is written in a simple, accessible style, with many notes beamed together and some rests.

Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su Chri - ste .

Dó - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris . Qui

tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis . Qui tol - lis

pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram .

Qui se - des ad dex - te - ram Pa - tris, mi - se - ré - re no - bis.

Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó - mi - nus,

Tu so - lus Al - tis - si - mus, Je - su Chri - ste. Cum San - cto Spí -

- ri - tu in gló - ri - a De - i Pa - tris. A - men.

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ccwatershed.org/vatican

Gloria XIII • English Adaptation by Bruce E. Ford

Vatican II Hymnal • Pages 185-186 • ccwatershed.org/vatican

*The organ accompaniment for the English version has not been completed.
In the meantime, we have included the Latin version by Henri Potiron.*

Gloria

Gló-ri - a in excél-sis Dé - o Et in tér-ra pax ho-mí - ni - bus

bó-næ vo-lun - tá-tis. Lau - dá-mus te. Be-ne - dí-ci-mus te. A-do - rá-mus te.

Glo-ri-fi - cá-mus te. Grá-ti-as á - gi-mus tí - bi próp-ter má - gnam gló - ri-am tú - am.

Dó-mi-ne Dé - us Rex cæ - lé - stis Dé-us Pá - ter o - mní-po - tens. Dó-mi-ne Fí - li

u - ni - gé - ni - te Jé - su Chríste. Dómi - ne Dé - us, A - gnus Dé - i, Fí - li - us Pá - tris.



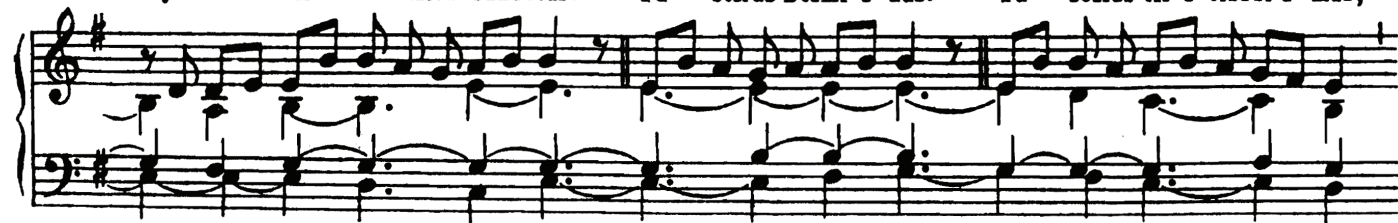
Qui tól - lis pec - cá - ta mún - di, mi - se - ré - re no - bis. Qui tól - lis pec - cá - ta mún - di,



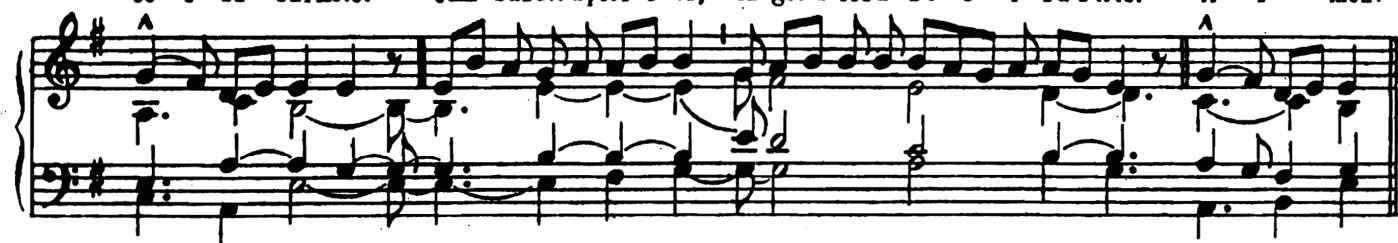
sú - sci - pe depre - ca - ti - ó - nem nó - stram. Qui sé - des ad dé - xte - ram Pá - tris, mi - se - ré - re nó - bis.



Quó - ni - am tu só - lus sán - ctus. Tu só - lus Dó - mi - nus. Tu só - lus Al - tís - si - mus,



Jé - su Chríste. Cum Sán - cto Spí - ri - tu, in gló - ri - a Dé - i Pá - tris. A - men.



Sanctus XIII • Graduale Romanum

Vatican II Hymnal • Page 187 • Accompaniment by Gustaaf Nees • ccwatershed.org/vatican

VIII. San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us Sá - ba - oth .

Ple - ni sunt cœ - li et ter - ra gló - ri - a tu - a .

Ho - sán - na in ex - cél - sis . Be - ne - dí - ctus qui ve - nit in

nó - mi - ne Dó - mi - ni . Ho - sán - na in ex - cél - sis .

Sanctus XIII • Graduale Romanum

Vatican II Hymnal • Page 187 • Accompaniment by Henri Potiron • ccwatershed.org/vatican

Sán-ctus, *Sán-ctus, Sán-ctus Dóminus Déus Sába - oth. Plá-ni sunt cæli et térra gló-ri-a tú-a.

Sanctus
VIII

Ho-sán-na in ex - cé-l-sis. Be-ne-díctus qui vé-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex - cé-l-sis.

The image displays two systems of musical notation for the Sanctus VIII. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The first system corresponds to the text 'Sán-ctus, *Sán-ctus, Sán-ctus Dóminus Déus Sába - oth. Plá-ni sunt cæli et térra gló-ri-a tú-a.' and the second system to 'Ho-sán-na in ex - cé-l-sis. Be-ne-díctus qui vé-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex - cé-l-sis.' The piano part features a steady, rhythmic accompaniment with chords and moving lines in both hands.

Agnus Dei XIII • Graduale Romanum

Vatican II Hymnal • Page 187 • Accompaniment by Gustaaf Nees • ccwatershed.org/vatican

I.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di : mi - se - ré -

- re no - bis. A - gnus De - i, * qui tol - lis pec - cá - ta

mun - di : mi - se - ré - re no - bis. A - gnus De - i, *

qui tol - lis pec - cá - ta mun - di : do - na no - bis pa - cem.



Agnus Dei XIII • Graduale Romanum

Vatican II Hymnal • Page 187 • Accompaniment by Henri Potiron • ccwatershed.org/vatican

A - gnus Dé-i, — * qui tól-lis pec - cá - ta mún - - di,

mi - se - ré - re — nó - bis. — A - gnus Dé - i, * qui — tól -

lis pec - cá - ta mún - di, — mi - se - ré - re nó - - bis.

A - gnus Dé-i, — * qui tól-lis pec - cá - ta mún - - di, dó - na nó - bis pá - cem.

Agnus. I

Vatican II Hymnal • Page 188 • Accompaniment by Jules Vyverman • ccwatershed.org/vatican

Ky - ri - e * e - - - lé - i - son .

Ky - ri - e e - - - lé - i - son . Ky - ri -

e - - - lé - i - son . Chri - ste e - -



Handwritten musical score for a piano and voice. The score is in G major (one sharp) and 4/4 time. The piano part is in the lower register, and the voice part is in the upper register. The melody is simple and homophonic, with a clear cadence at the end of the phrase.

lé - i - son. Chri - ste e - lé - i - son.

The musical score for measures 1-4 of 'Agnus Dei' is shown. The piano part is in G major (one sharp) and 4/4 time. The voice part is in G major and 4/4 time. The lyrics are 'lé - i - son. Chri - ste e - lé - i - son.'

Ky - ri - e e - lé - i - son. Ky - ri - e

e - lé - i - son. Ky - ri - e *

** e - lé - i - son.

Kyrie XVII • Option 2 • Graduale Romanum

Vatican II Hymnal • Page 188 • Accompaniment by Jules Vyverman • ccwatershed.org/vatican

IV. *Vel, ubi moris est.*

Ky - ri - e * e - - - lé - i - son. Ky - ri - e

e - - - lé - i - son. Ky - ri - e e - - - lé - i - son

Chri - ste e - - - lé - i - son. Chri - ste e - -

- lé - i - son. Chri - ste e - - - lé - i - son.

Ky - ri - e e - lé - i - son . Ky - ri - e

e - lé - i - son . Ky - ri - e *

e - - - - - lé - i - son .

Sanctus XVII • Graduale Romanum

Vatican II Hymnal • Accompaniment by Jules Vyverman • Page 189 • ccwatershed.org/vatican

V.

San - ctus, * San - ctus, San - ctus

Dó - mi - nus De - us Sá - ba - oth . Ple - ni sunt

coe - li et ter - ra gló - ri - a tu - a . Ho - sán -

na in ex - cél - sis . Be - ne - dí - ctus qui ve - nit in nó -

- mi - ne Dó - mi - ni . Ho - sán - na in ex - cél - sis .

Agnus Dei XVII • Graduale Romanum

Vatican II Hymnal • Page 189 • Accompaniment by Jules Vyverman • ccwatershed.org/vatican

A - gnus De - i, * qui tol - lis pec - cá - ta - mun - dí :

mi - se - ré - re no - bis. A - gnus De - i, * qui tol - lis

pec - cá - ta mun - dí : mi - se - ré - re no - bis. A - gnus De - i, *

qui tol - lis pec - cá - ta mun - dí : do - na no - bis pa - cem.



Kyrie IV • Graduale Romanum

Vatican II Hymnal • Page 191 • Accompaniment by Marinus de Jong • ccwatershed.org/vatican

I. Ky - ri - e * e - - - lé - i - son.

Ky - ri - e e - - - lé - i - son.

Ky - ri - e e - - - lé - i - son.

Chri - ste e - - - lé - i - son. Chri - ste

e - lé - i - son . Chri - ste

e - lé . i - son . Ky - ri - e e - lé - i - son .

Ky - ri - e e - lé - i - son . Ky - ri -

e * ** e - lé - i - son .

Kyrie IV • Alternate Version A • Graduale Romanum

Vatican II Hymnal • Page 191 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

Ky - ri - e e - - - lé - i - son

Melodie
Mélodie

Begeleiding
Accompagnement

Chri - ste e - lé - i - son Ky - ri - e

e - - - lé - i - son Ky - ri - e

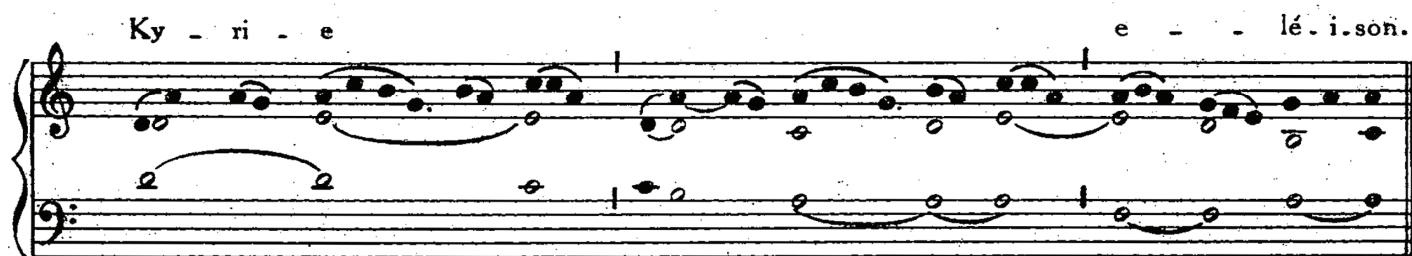
e - - - lé - i - son

By no means do we claim that the method of accompaniment here set forth is the only true and correct one. We admit that other systems can be good provided that, based on Modality, they are applied in a rational and artistic manner. Certain Plain Chant experts demand an accompaniment which provides a harmonic background or *undercurrent*, that omits the melody, a standpoint that may be defended. Such an accompaniment, with the added advantage of greater sobriety, contributes to greater suppleness in the chanting of the melody.

Kyrie IV • Alternate Version B • *Graduale Romanum*

Vatican II Hymnal • Page 191 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

For a small Choir singing in a supple and smoothly flowing style, the accompaniment can be still more sober, and confined to a harmonization in three parts. This applies, for example, to small religious communities, or a restricted number of female or children's voices, who practice regularly and perform Plain Chant with routine ease.



Kyrie IV • Alternate Version C • Graduale Romanum

Vatican II Hymnal • Page 191 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

In conclusion I add an accompaniment according to the principle of the « Organum » (Gothic Style) based solely on fourths and fifths.

An example of such a Medieval accompaniment follows.

Chant Song

Accompagnement
Accompaniment

Ky - ri - e e - - - lé - i - son. Chri - ste

e - - - lé - i - son Ky - ri - e e - - - lé - i - son.

Ky - ri - e e - - - lé - i - son.

Reference having been made to these different systems of accompaniment, it is clear that the one we have proposed can be considered *the most practical*, because by maintaining the golden mean it can be employed in most circumstances, as effectively for a small as for a large Choir, and even for a soloist.

For « at sight » accompaniment a more sober and simple harmonization is preferable. It is not desirable, and moreover it is in practice impossible to give it the relative importance and prominence justifiable in the case of a studiously prepared written accompaniment.

In conclusion, let it be said that, the accompaniment of Plain Chant not being an essential element of this art, but only a means for securing a good performance, a finished and pure interpretation of high standard, attained *without accompaniment*, is always preferable. But as such an achievement is rarely possible « and Oh ! the pity of it », we have ventured to propose this Method of Plain Chant Accompaniment.

Flor PEETERS.

Kyrie IV • Alternate Version D • Graduale Romanum

Vatican II Hymnal • Page 191 • Accompaniment by Henri Potiron • ccwatershed.org/vatican

1. Ky-ri - e * e - - - lé - i - son. Chri - ste

e - - - lé - i - son. Ky-ri - e ^ e - - - lé - i - son.

Ky - ri - e * ^ e - - - ** e - - - lé - i - son.

KYRIE • Missa Pro Defunctis

Vatican II Hymnal • Page 191 • Accompaniment by Monsignor Jules Van Nuffel • ccwatershed.org/vatican

VI.

Ky - ri - e * e - lé - i - son . Ky - ri - e

e - lé - i - son . Ky - ri - e e - lé - i - son .

Chri - ste e - lé - i - son . Chri - ste e - lé - i - son .

Chri - ste e - lé - i - son . Ky - ri - e e - lé - i - son .

Ky - ri - e e - lé - i - son . Ky - ri - e * e - lé - i - son .

Kyrie XV • Graduale Romanum

Vatican II Hymnal • Pages 191-192 • Accompaniment by Jules Vyverman • ccwatershed.org/vatican

IV. Ky - ri - e * e - lé - i - son. Ky - ri - e e -

- lé - i - son. Ky - ri - e e - lé - i - son. Chri - ste

e - lé - i - son. Chri - ste e - lé - i - son. Chri - ste

e - lé - i - son. Ky - ri - e e - lé - i - son. Ky - ri - e

e - lé - i - son. Ky - ri - e * e - lé - i - son.

Kyrie XVIII • Graduale Romanum

Vatican II Hymnal • Page 192 • Accompaniment by Jules Vyverman • ccwatershed.org/vatican

IV. Ky - ri - e * e - lé - i - son . Ky - ri - e e - lé - i - son .

Ky - ri - e e - lé - i - son . Chri - ste e - lé - i - son .

Chri - ste e - lé - i - son . Chri - ste e - lé - i - son . Ky - ri - e

e - lé - i - son . Ky - ri - e e - lé - i - son . Ky - ri - e

* e - lé - i - son .

Sanctus II • Graduale Romanum

Vatican II Hymnal • Page 195 • Accompaniment by Marinus de Jong • ccwatershed.org/vatican

I. San - ctus, * San - ctus, San -

- ctus Dó - mi - nus De - us Sá - ba - oth. Ple - ni sunt cœ -

- li et ter - ra gló - ri - a tu - a. Ho - sán -

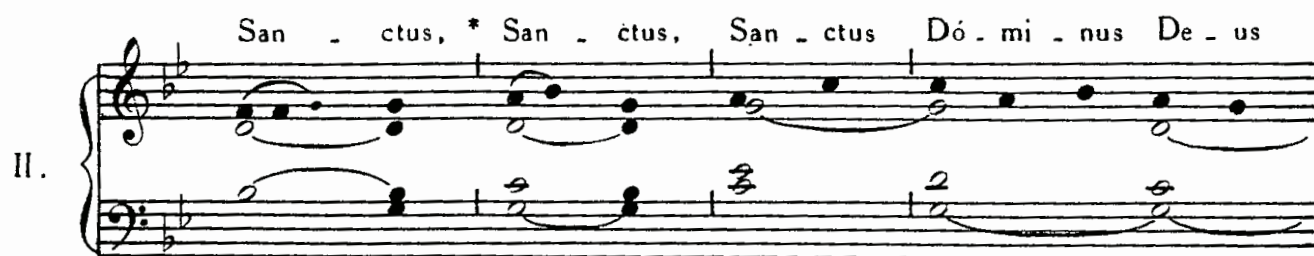
- na in ex - cél - sis, Be - ne - dí - ctus qui ve - nit in

nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.

Sanctus XV • Graduale Romanum

Vatican II Hymnal • Pages 195-196 • Accompaniment by Jules Vyverman • ccwatershed.org/vatican

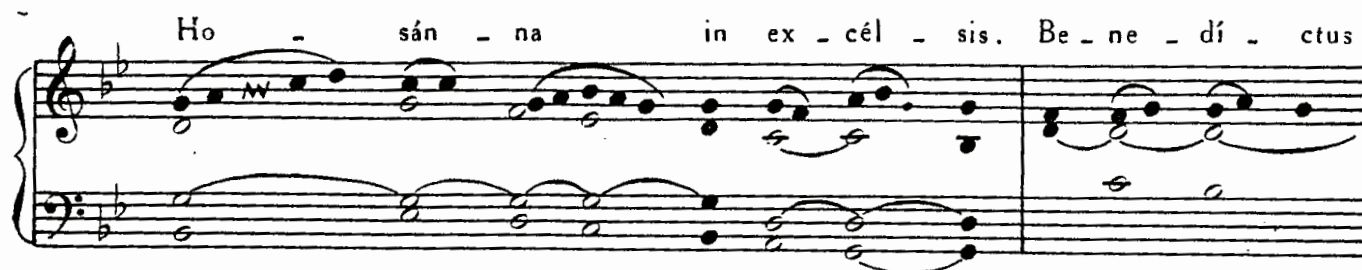
II. San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us



Sá - ha - oth . Ple - ni sunt cœ - li et ter - ra gló - ri - a tu - a .



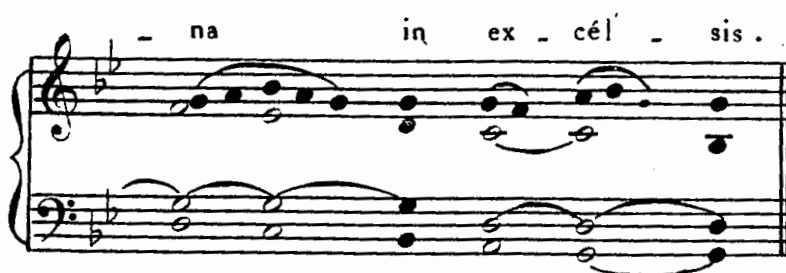
Ho - sán - na in ex - cél - sis . Be - ne - dí - ctus



qui ve - nit in nó - mi - ne Dó - mi - ni . Ho - sán -



- na in ex - cél - sis .



Sanctus XVI • Graduale Romanum

Vatican II Hymnal • Page 196 • Accompaniment by Jules Vyverman • ccwatershed.org/vatican

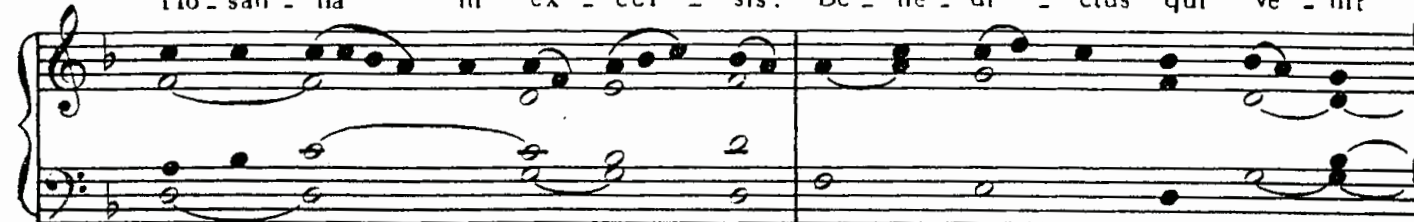
II. San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us



Sá - ba - oth. Ple - ni sunt cœ - li et ter - ra gló - ri a tu - a.



Ho - sán - na in ex - cél - sis. Be - ne - di - ctus qui ve - nit



in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.



Sanctus II • “Ad Libitum” • Graduale Romanum

Vatican II Hymnal • Page 197 • Accompaniment by E. De Laet • ccwatershed.org/vatican

IV. San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us



Sá - ba - oth. Ple - ni sunt cœ - li et ter - ra gló - ri - a tu - a.



Ho - sán - na in ex - cël - sis. Be - ne - dí - ctus qui ve - nit



in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cël - sis.



Agnus Dei IV • Graduale Romanum

Vatican II Hymnal • Page 198 • Accompaniment by Marinus de Jong • ccwatershed.org/vatican

VI. A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

mi - se - ré - re no - bis. A - gnus De - i, * qui tol - lis pec - cá -

- ta mun - di : mi - se - ré - re no - bis. A - gnus De - i, *

qui tol - lis pec - cá - ta mun - di : do - na no - bis pa - cem.

Agnus Dei XIV • Graduale Romanum

Vatican II Hymnal • Pages 198-199 • Accompaniment by Jules Vyverman • ccwatershed.org/vatican

VIII. A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :



mi - se - ré - re no - bis. A - gnus De - i, * qui tol - lis pec -



.. cá - ta mun - di : mi - se - ré - re no - bis. A - gnus De - i, *



qui tol - lis pec - cá - ta mun - di : do - na no - bis pa - cem.



Agnus Dei XV • Graduale Romanum

Vatican II Hymnal • Page 199 • Accompaniment by Jules Vyverman • ccwatershed.org/vatican

I.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di:

mi - se - ré - re no - bis. A - gnus De - i, * qui tol - lis

pec - cá - ta mun - di: mi - se - ré - re no -

- bis. A - gnus De - i, * qui tol - lis pec - cá - ta mun - di:

do - na no - bis pa - cem.

Agnus Dei XVI • Graduale Romanum

Vatican II Hymnal • Pages 199-200 • Accompaniment by Jules Vyverman • ccwatershed.org/vatican



Agnus Dei II • “Ad Libitum” • Graduale Romanum

Vatican II Hymnal • Page 200 • Accompaniment by E. De Laet • ccwatershed.org/vatican

VI.

A - gnus De - i , * qui tol - lis pec - cá - ta mun - di :

mi - se - ré - re no - bis. A - gnus De - i , * qui tol - lis pec -

- cá - ta mun - di : mi - se - ré - re no - bis. A - gnus De - i . *

qui tol - lis pec - cá - ta mun - di : do - na no - bis pa - cem.

E. D. L.

APPENDIX

The following two pieces, which are alternate harmonizations, were not included in Volume 2 (HYMNS) so they have been included here.

In Paradisum • Alternate Version • Graduale Romanum

Vatican II Hymnal • Page 265 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

VII

In pa-ra-dí-sum * de-dú-cant te An-ge-li: in tu-o ad-vén-tu

sus-ci-pi-ant te Már-ty-res, et per-dú-cant te in ci-vi-tá-tem

san-ctam Je-rú-sa-lem. Cho-rus An-ge-ló-rum te sus-ci-pi-at,

et cum Lá-za-ro quon-dam páu-pe-re æ-tér-nam há-be-as ré-qui-em.

Tantum Ergo • Alternate Version • Graduale Romanum

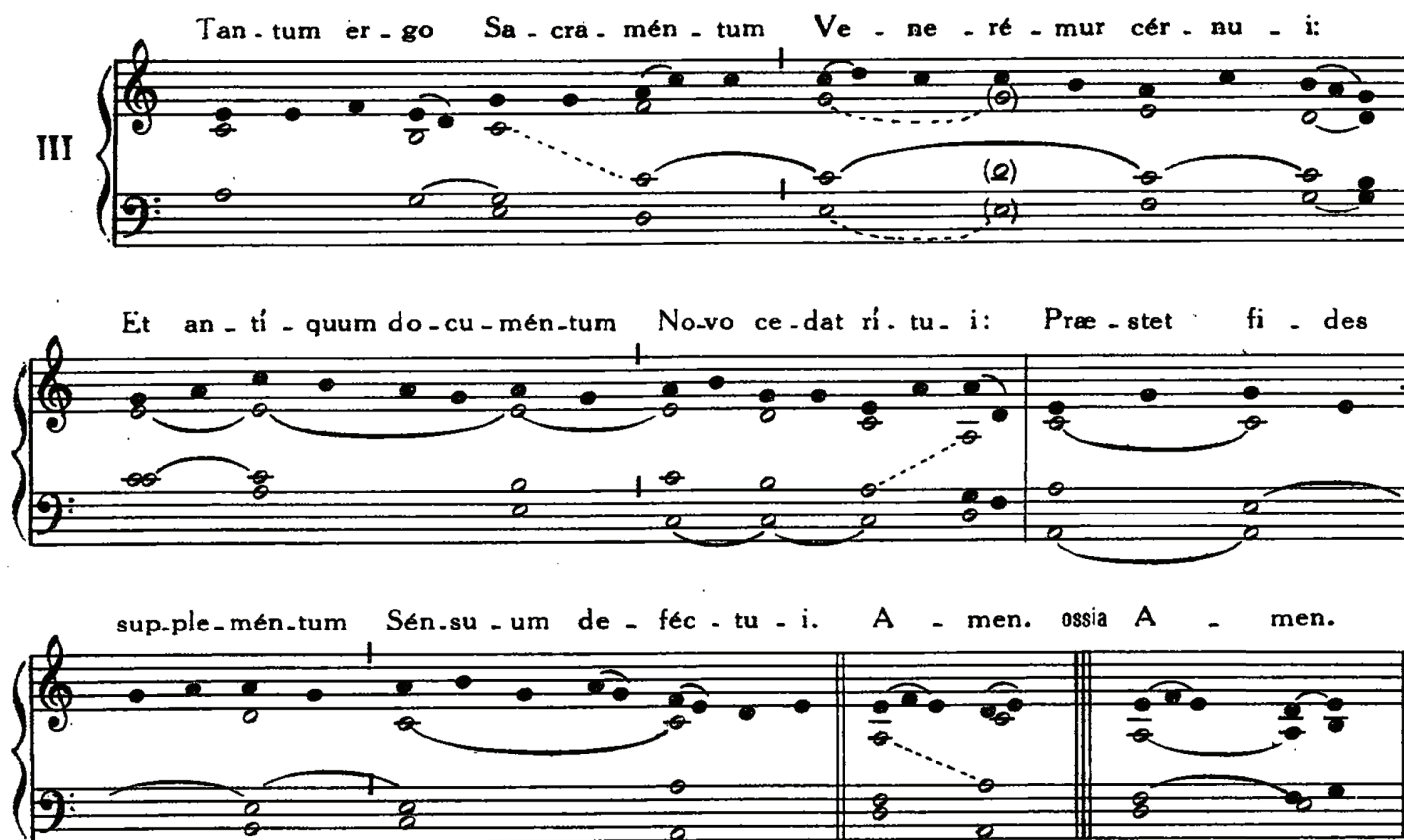
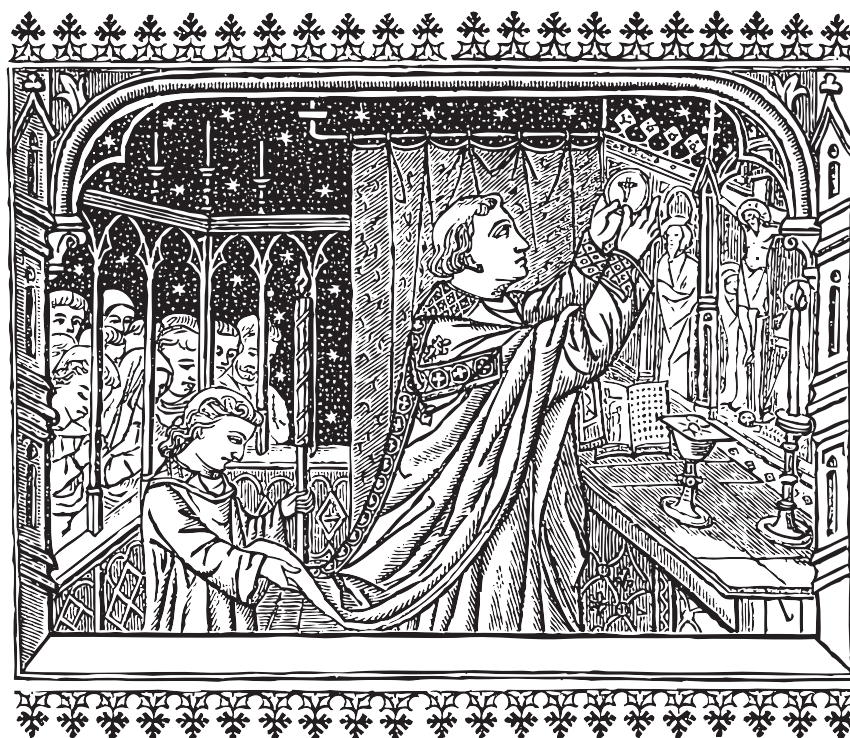
Vatican II Hymnal • Page 458 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

III

Tan - tum er - go Sa - crā - mén - tum Ve - ne - ré - mur cér - nu - i:

Et an - ti - quum do - cu - mén - tum No - vo ce - dat rí - tu - i: Præ - stet fi - des

sup - ple - mén - tum Sén - su - um de - féc - tu - i. A - men. ossia A - men.

The image shows three systems of musical notation for the hymn 'Tantum Ergo'. Each system consists of a treble and bass staff joined by a brace. The first system is marked with a Roman numeral 'III'. The lyrics are written above the staves. The music is in a simple, diatonic style with some melisma indicated by dashed lines and repeat signs. The second system includes a repeat sign and a '2' in parentheses, suggesting a second ending. The third system ends with 'A - men. ossia A - men.'.

VATICAN II HYMNAL

ORGAN ACCOMPANIMENT BOOK • VOLUME I

EDITION: BETA • 210 PAGES LONG

This book contains the organ accompaniments for the Mass Settings in the *Vatican II Hymnal*. The Mass Settings (English & Latin) are found on pages 105-200. Also included in this volume are the Sprinkling Rite Antiphons (during Eastertide and outside of Eastertide), which are found on pages 95-104 of the *Vatican II Hymnal*.

It is very important to understand the following statements:

1. The page numbers in this volume refer to the pages in the *Vatican II Hymnal*.
2. This accompaniment volume is being sold without any monetary gain whatsoever to Corpus Christi Watershed. We do not make even a cent from these sales, but offer this volume as a free gift to the Church.
3. This book is in “BETA” since it is (currently) only 98% complete.
4. The following organ accompaniments have not been included in this “BETA” edition:

Pages 161, 170, 172, and 185 (i.e. Bruce E. Ford’s versions in English of Gloria I, Gloria IX, Sanctus IX, and Gloria XIII). The Simplex settings on pages 190-196 and page 200.

5. Also, please note the following:

Kevin Allen’s Missa Stelliferi Conditor orbis is not included. It will be sold separately, and is expected in November of 2011.

The Mass in honor of Our Lady of Guadalupe currently has an excellent organ accompaniment by Dr. Peter Kwasniewski. However, at a later date, the composer himself will compose an organ accompaniment, in order to assure continuity with the accompaniment provided for his other Mass setting (Mass in honor of Our Lady of Good Help).

There may be slight corrections to the Mass by Fr. Samuel Weber, and an organ harmonization is currently being created for his “Sanctus III” (page 137).

6. Regarding all copyright notices, they can be found in the *Vatican II Hymnal*, of which this book is a component.
7. Many of the organ accompaniments in this book do not have clear rhythmic marks. It is recommended that the organist mark the “holds” or long notes with a pink or yellow highlighter, in order to coordinate perfectly with the singers.
8. At ccwatershed.org, we have made available more than 7,000 pages of organ accompaniments. We were the very first organization to put online (for free and instant download) numerous editions by Achille P. Bragers, Henri Potiron, Flor Peeters, etc. Many are to be found in Watershed’s *St. Jean de Lalande Library of Rare Books* [jeandelalande.org]. However, even that massive archive of PDF files is only one component of all that Watershed offers. Again, it is highly recommended to visit ccwatershed.org and download alternate accompaniment versions. Numerous treasures are there, even entire Mass settings (with the New Translation of the Roman Missal) which could not be included in the *Vatican II Hymnal* due to space constraints.